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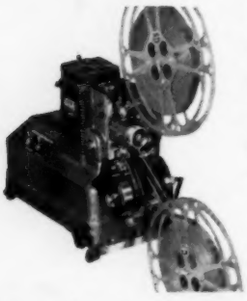

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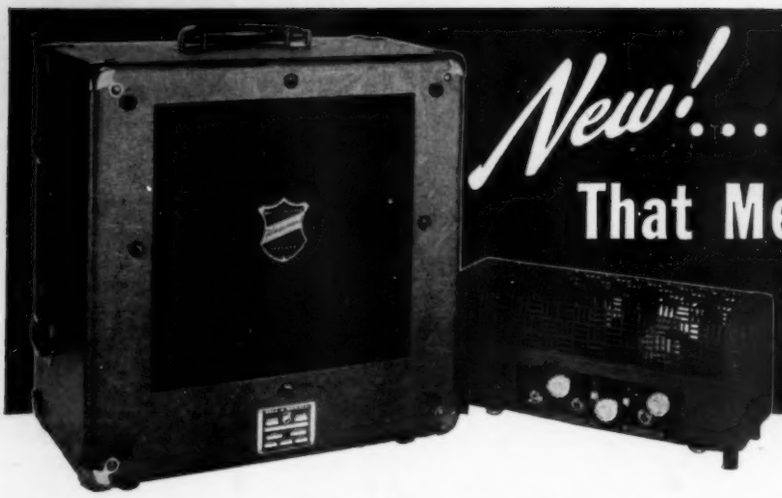

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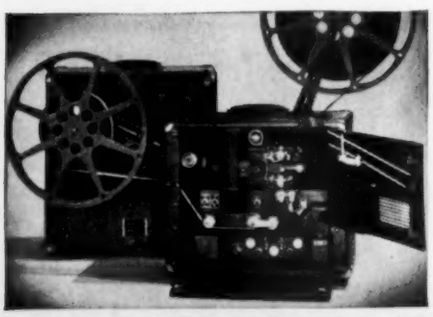

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Left—"The Shaper"; Below—Showing the use of "Fixed Gages," from the series on "Precision Measuring." (U. S. Office of Education films, distributed by Castle Films.)

Motion Pictures and the War

Summarizing the diverse ways in which films can serve in the victory program.

EDGAR DALE
Office of the Coordinator of
Government Films, Washington, D. C.

NOT long after the Nazi Party seized power in Germany, Dr. Joseph Goebbels, Minister of Propaganda and Public Enlightenment (so-called), spoke to the German film industry. He emphasized the importance of the motion picture as an agency of communication and pointed out the effectiveness with which Soviet Russia had used motion pictures. He mentioned particularly Sergei Eisenstein's film *The Battleship Potemkin*. This film had met its first success not in Moscow but in Berlin in the days of the Weimar Republic. Goebbels asked the German film industry to imitate and surpass *The Battleship Potemkin*. One result of this request was the production of the motion picture, *The Triumph of the Will*, directed and edited by Leni Riefenstahl.

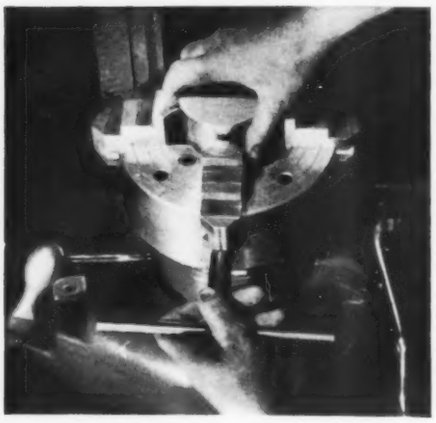
I saw this film just the other day, and I realized again what I had first realized in visiting the German Film Institute in 1936; namely, that the Nazis had already learned how to use the motion picture as an agency of propaganda and information, something we still are learning today.

This photographic production of the Nazi Party Conference at Nuremberg in 1934 was literally a spectacle and had clearly been set up with the movie as an important outcome. Thirty-nine camera men and assistants were on the job. The sets rivaled and surpassed those in David Wark Griffith's film, *Intolerance*. Angle, truck and boom shots were common. And for what purpose? To acquaint the greater German public with the then little-known Nazi leaders, to dramatize for the German people the man Hitler in his many and varied roles—the war veteran, the mystic, the political leader, the alleged saviour of Germany. I realized, again, how slow the democracies have been to put to work the instruments of mass communication. I say to put them to work. We have already used them for play. Radio, movie and press, and movies especially, have been in a large measure entertainment devices.

That President Roosevelt has clearly realized that the motion picture must be given a job in war work is demonstrated in his setting up of the Office of the Coordinator of Government Films. Mr. Lowell Mellett is the Coordinator of the office, and Mr. Arch Mercey, formerly Special Assistant for the Office of Government Reports, is Deputy Coordinator.

The letter of President Roosevelt's, which established this office, emphasized, first of all, that this unit should act as a liaison officer with non-Governmental motion picture agencies. To that end the Coordinator's Office works with the War Activities Committee of the motion picture industry in planning theatrical releases of Government subjects. Furthermore, there is a member of the Coordinator's staff whose job is to make all newsreel contacts relating to the Government, including those of the Army and Navy. A third, and equally important function, is to "plan so far as necessary, such Government motion picture production and distribution as is deemed necessary to inform and instruct the public during the wartime crisis". That planning is now going forward.

I believe that there is beginning to be a feeling on the part of the public also that entertainment-as-usual is out of the picture, that there is work to be done, that we must harness not only all our energies but all the tools that we have at hand. And we are realizing today as never before, that the motion picture and visual



Left—Using the Eastman Classroom Film, "Elementary Operations on the Engine Lathe," in the classroom.

Above—Another scene from the film, adjusting the stock in chuck.

materials are weapons of war as well as weapons of peace. We are seeing that in this modern method of mass production it is possible to use the motion picture print—thousands of prints—to tell the story of the war and of the peace to come, to tell it dramatically, forcefully, honestly and intelligently. And the story can be told in both theaters and schools, thus reaching the national field as completely as possible.

In using the motion picture as a weapon of warfare, we must distinguish sharply the different kinds of jobs which the motion picture can do. Speaking generally and broadly, there are three basic jobs which can be performed by a motion picture.

1. Attitude Films

First of all, the motion picture can build attitudes, sensitivities, general outlooks, predispositions, morale. During wartimes we need such attitudes as confidence in our chosen leaders. We need courage and loyalty. We need to be reticent about war information. We need certain general traits. The motion picture has the power to develop moods, spirit, attitudes and sensitivities. Through its story-telling power, it can evoke sympathy or antipathy. It can change attitudes as Thurston and Peterson so well demonstrated. Films of this type are exceedingly important in time of war.

We need to thrill to the courage of the British, the Chinese, the Russians and our other allies. And so in the theatre we have available such motion pictures as *Our Russian Front, Defense of Moscow,* and *Soviet Women at War.* We have numerous British films, many of which are available from the British Library of Information. We also have the Chinese film, *Kukan,* and we shall have many more.

Our war films will deal with attitudes toward conservation of time and energy, raw materials and manufactured materials, the need for cooperation in sharing durable goods, such as washing machines, ironing equipment, sewing machines and the like. We need to learn to keep our mouths shut about war information. And the motion picture, *Safeguarding Military Information,* now running in theatres and also available in 16mm, builds the proper mood for it. So does the Metro Goldwyn Mayer short, *Don't Talk.*

An extensive list of "Americanization Films," for building patriotism, morale, and national unity, are available from many sources, also, in 16mm size which makes them usable for all community purposes.

2. Training Films

There's a second class of film which is most appropriately labeled a training film. This film shows the viewer how to do something. It demonstrates visually and this demonstration is to be repeated as exactly as possible by the viewer. No general mood as such is emphasized, although it may be included in part, but instead a skill of one sort or another is demonstrated to be later reproduced by the trainee.

There are two excellent examples of these types of films in the Government. The first are the films of the United States Signal Corps. The Signal Corps has a list of some 230 films. Most of these are training films in the narrow sense of the word. They demonstrate how to do something. Here are some titles which indicate clearly what they are all about: *Map Reading, First Aid, Conduct of Physical Training, Safeguarding and Proper Handling of Classified Material.* The work of producing the Signal Corps films is under the direction of Colonel R. T. Schlosberg. Lieutenant Colonel Melvin E. Gillette directs the Film Training Section of the Signal Corps at Astoria, Long Island. Lieutenant Colonel Frederick W. Hoorn is in charge of the Air Corps production program at Wright Field in Dayton, Ohio, concerned with making films for the Air Corps. Some notion of the training program involved in the Air Corps is shown by the fact that President Roosevelt's plan calls for production of 185,000 planes in 1942 and 1943. For these planes there are needed pilots, navigators, ground crews, bombardiers. The films will be used to train them.

The United States Office of Education, now located at the Federal Security Agency, has produced 50 vocational training films in 16mm sound, which are distributed through Castle Films. These films deal with machine shop skills vital to war ends. Subjects covered

include: *The Engine Lathe, The Milling Machine, The Vertical Boring Mill, Precision Measuring, The Shaper, The Radial Drill, Shipbuilding, Bench Work, The Lathe, The Sensitive Drill, The Vertical Drill,* and *Single Point Cutting Tools.* At the present time 100 or more such films are in planning.

The extraordinary thing about these Government training films is that they are issued at reproduction cost, plus a small profit for distribution. This means that it is possible to sell a 400 foot sound film for $8.47. This extensive sale of low-cost Government films will prove to be one of the most important film outcomes of the war. For the first time, at the cost of only an excellent reference book or an encyclopedia, we are getting motion pictures which we can afford to keep permanently within our own school systems.

A further outcome of the use of these films will be the securing of significant data concerning techniques of developing training films of various sorts. At the present time our research data on the use of films in the teaching of skills is very meager. Further, our teaching lore, the kind of information that teachers talk and write about of a practical nature, is almost non-existent so far as training films are concerned. Not only, therefore, do we need careful research study in reference to the effectiveness of these films, but we must also begin the gathering of information from excellent teachers and skillful observers who have been using these films. It is too much, of course, to expect that vocational teachers suddenly confronted with these films are all going to do an excellent job with them. Some will not. But the quality of these films is such that most teachers will be able to use them to great advantage.

From "Hitler's Threat to America," a Gutlohn release.

From "Soviet Woman," released by Brandon.

There are also a number of non-governmental films used in industrial training, among them, *Elementary Operations on the Engine Lathe* (Eastman) and *Machine Maker* (Erpi).

For civilian training in First Aid and Air Raid Precautions, there are numerous 16mm subjects in circulation, such as *Air Raid Warden, Fighting the Fire Bomb, Spotting the Bomber, The Warning,* obtainable from many libraries.

3. Information Films

There is a third type of film which lies somewhere between the training film and the attitude film. It is the information film. It may be a film such as *Tanks* or *Bomber* which gives us information on the progress of the building of these instruments of warfare. Or it may be a film like *Women in Defense* which not only informs us concerning the role of women in defense industries but helps build a significant kind of attitude toward the role of women in war work. These films, produced by the Office for Emergency Management, are being shown in theatres and are also being circulated in 16mm.

The newsreel is an information type film. It tells us what is happening. It is sometimes, though rarely, hortatory, urging us to do certain things. It is often expository in terms of geography or economics.

Obviously, both attitude films and training films contain information. In the attitude film, the purpose of the information is to document the particular point that one is trying to get across. In the training film, certain supporting information is necessary to understand the operations that are being demonstrated. Further, the training film may also carry a certain amount of attitude material, such as suggestions regarding carefulness with tools, neatness and the like.

The Signal Corps is producing a series of orientation films which will inform the soldier of some of the history leading up to the present conflict and also give him some indication of the meaning of democracy. Major Frank Capra of the Signal Corps is in charge of this program. Much of the material for these orientation films will be secured from extant material, especially newsreels.

A history of the war is being produced under the direction of the Coordinator of Government Films. Mr. Sam Spewack, noted playwright and scenario writer, has been at work for two months on this particular subject. Extant material, much of which has not yet been shown in the theater, is being used for the footage of this film.

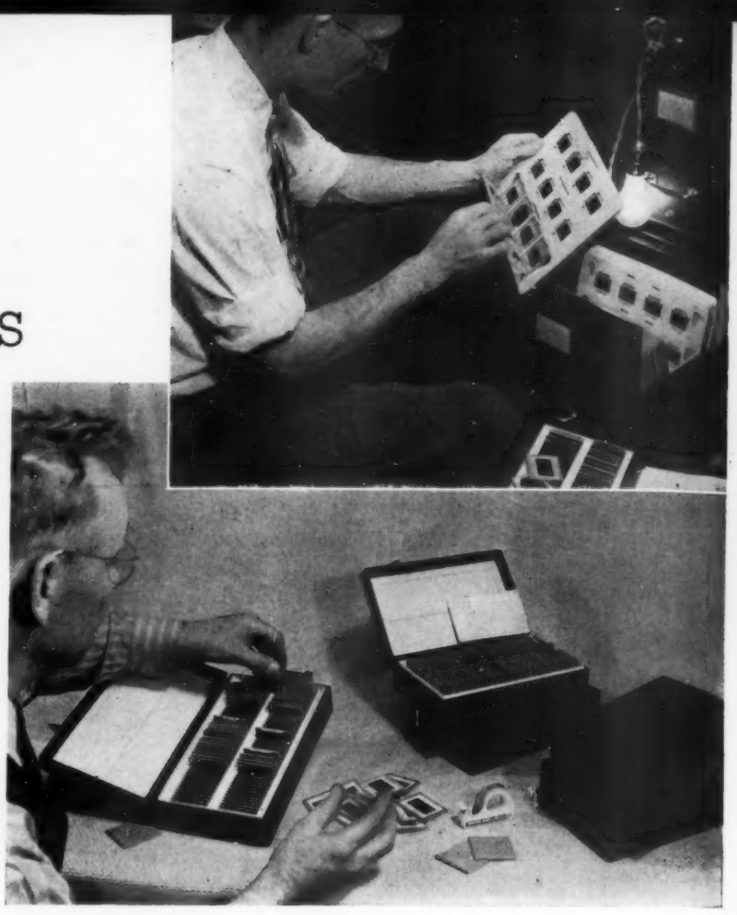
The United States Department of the Treasury has produced a number of one-minute films which are used as trailers in the theaters for the sale of bonds. They also have produced *The New Spirit,* a Disney short in which the character, Donald Duck, is used not only to

(*Concluded on page 218*)

Making the Most of Miniature Slides

Effective filing methods are supremely important when slide libraries handle slides by thousands.

GEORGE F. JOHNSON
Specialist in Visual Instruction
The Pennsylvania State College



Above—Arranging 2x2 slides in cardboard panels, which are placed in standard letter file.

Below — Using 100 - capacity boxes for filing slides.

EDUCATORS concerned with the dollar-and-cents streamlining of their visual aid programs, are giving increasing attention to the miniature (2"x2") lantern slides.

We are now completing our fourth year of intensive use of these slides in the extension teaching of agriculture and home economics in Pennsylvania. The results are astonishing: our workers have produced over 20,000 of these small slides and are using them in a larger percentage of the 10,000 indoor subject matter meetings held this year than all forms of visual aids were used only six years ago. Furthermore, we have put into use more than four times as many miniature slides (mostly color) in four years (1937-1941) as standard size black and white slides in 20 years (1915-1935.) During the past two years the percentage of meetings at which motion pictures are shown has decreased, while the percentage at which the new color slides are used has greatly increased.

Much more could be written about the growing popularity of these slides and their relatively low cost when produced by the workers themselves. However, the purpose of this article is to discuss in some detail: (1) Satisfactory filing systems for these small slides, and (2) Using the slides for other purposes than projecting onto a screen in darkened rooms.

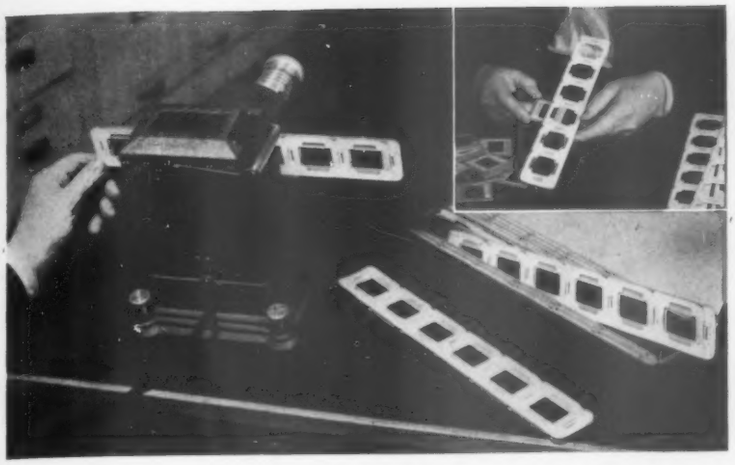
Efficient Files Save Time

Since many of our county agricultural agents and our subject matter specialists have from 100 to as many as 800 slides, efficient filing has become essential to the best utilization of these vast visual aid resources. The result of this effort has brought about several systems each of which has enthusiastic supporters but no one of which has been generally adopted.

Several methods are illustrated by the accompanying pictures. Generally, each slide is labeled as to where and when taken and what it shows. They are then grouped as to project subjects such as agronomy, dairying, nutrition, etc., and filed by projects alphabetically. In only a few cases are slides numbered individually, and then a small card numbered to correspond with the number on the slide is filled out and additional information about the slide is placed on the card. These cards are then filed directly among the slides, each card next to its slide, standing in the proper place among the project subjects. This plan requires more clerical work, but permits recording more information than can be placed on the slide itself. It also marks the definite place for each slide in the file so that clerical help can easily return the slides to the file after being used.

Some offices use a 300-capacity flat box for filing and a 100-capacity case for carrying slides to meetings. The capacity is based upon glass-covered slides. Without the glass covers, the capacity can be doubled. When loaded, the 300-capacity box which measures 16½"x10¼"x3", weighs slightly over eleven pounds. Without glass covers the box will hold 600 slides, weighing about six pounds. The cost of this file is $4.50. The 100-capacity box measures 10"x6"x2½", weighs about four pounds when filled with glass covered slides, and costs $2.00.

Another type is a 200-capacity file or carrying case which is twice the depth of the 100-capacity file with both top and bottom opening. The file is



Above—Inserting slides in cardboard strips and use of strips in projector. Right—Sliding trays in metal cabinet make a convenient file for slides.

similar to what one would secure if he nailed or glued the bottoms of two 100-capacity boxes together.

Still another box which serves quite well for shipping, filing, or carrying slides is the 50-capacity size which measures approximately 10"x3½"x2½", weighs 2¼ pounds when filled with glass mounts, and costs $1.00. Slide boxes with an illuminated compartment for viewing each slide as taken from the box, are also on the market. A suit-case type of file and carrying case holding 500 slides, 250 on each side, is available for about $10.00. This file measures 14"x10¼"x5", and weighs about 20 pounds when filled. A 300-capacity size opening at one end, is available for about $6.00.

Cardboard Panels and Metal Trays

A less common system but one which has some advantages is filing in the 12-capacity cardboard panels which are then placed in the standard letter file. The panels are made commercially and cost 45 cents each for glass-mount thickness and 35 cents each for cardboard mount thickness. Quantity prices are less. Special file boxes are available for these panels, but our workers prefer to use an unused section of a standard letter file. One 28-inch-deep letter file drawer will hold at least 50 of these panels filled with glass mounted slides, or a total filing capacity for 600 slides. In cardboard mounts without glass covers, the capacity is doubled. A panel filled with glass mounts weighs slightly more than half a pound. One advantage of this system is that 12 slides can be viewed at one time. Our workers usually take the slides from the cardboard panels and carry the lecture series to the meeting in a 100 or 50-capacity box. One of our workers is experimenting with the use of cardboard projector strips holding six slides each and costing about 13 cents each for filing purposes. This is the only filing system where the device which holds the slides in the file can be used in the projector to show them. How practical this will be is yet to be demonstrated.

Our subject matter departments often accumulate from 1000 to 1500 slides. Where it is impossible to make permanent sets and group them in shipping or carrying cases, the sliding tray in metal cabinet file has been found a very convenient system. These cabinets are made in two sizes, one holding 1170 and the other 3600 miniature slides. The slides can be either glass covered or cardboard mounts. When filled to capacity, the cost of this equipment is about 6½ cents per slide for the smaller cabinet and about five cents per slide for the larger size. The time saved in viewing, selecting and refiling slides is one of the distinct advantages of this system. This system eliminates the need for a separate card file unless such is necessary for recording more information than can be placed on the slide itself.

In general, a satisfactory file has the following characteristics: 1) It is convenient to get slides into and out of so that a minimum of time is required; 2) It is not so complicated that great effort is required in keeping the file up-to-date; 3) It is so flexible in compartment spacing that new slides can be added without continual handling of old slides. Reducing slide handling and effort in filing to a minimum and yet making it possible to organize an illustrated talk quickly with all material at hand is the object of an efficient slide filing system. We have found that extension workers who make the most of color slides in teaching are likely to accumulate at least 300 slides and, to be most useful, these must be in an efficient file. The cost of equipment for filing varies from two to seven cents per glass covered slide, depending upon the system used.

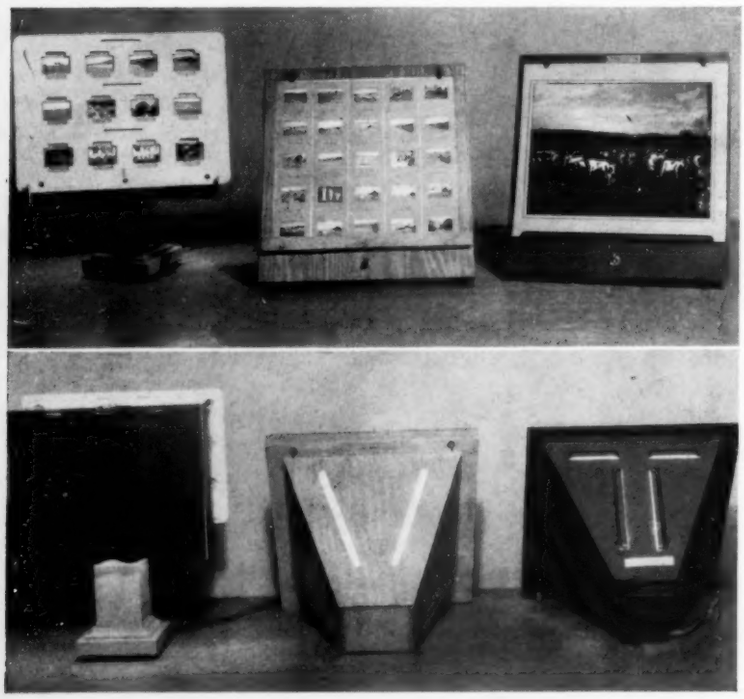
The Illuminator in Use

In addition to a well-kept file of slides, we are finding a relatively new piece of visual aid equipment called the "illuminator," very useful in organizing a series of these slides for lecture purposes. In simple terms, the illuminator is a ventilated box-like structure with white interior containing a 60-watt ordinary light bulb. The surface to be used

for illuminating slides is opal glass or ground glass. The slides are assembled on this surface. While metal illuminators have been on the market for some time, they are becoming increasingly difficult to purchase due to war demands. However, the wooden type can be made at home or in the school work shop with an expenditure of a few dollars for glass, light cord, socket and switch, and thin boards or plywood. Cardboard illuminators can be purchased for less than $2.00 but they are less versatile and durable than those made of metal or plywood.

With a 25-capacity illuminator available, it is an easy matter to organize a series of slides for a lecture. It eliminates the need of a preliminary showing of the slides on the screen, and it has the advantage of all slides being in view at one time. A magnifying glass can be used to enlarge the picture, if desired. In addition to this use, we are finding the illuminator filled with color slides useful as the central feature of simple, inexpensive exhibits. In this, we recognize the natural color slide as something more than a lantern slide to project onto a screen.

In our work, we find the advantages of the illuminator over projected pictures are: 1) The pictures can be viewed clearly in average indoor light without darkening the room; 2) The need of carrying projection equipment and the difficulty of set-up in small quarters filled with people are eliminated; 3) A series of slides can be viewed and studied individually or as a sequence with all slides continually in view. Disadvantages include: 1) Use is limited to situations where only a few persons look at the slides at one time, and 2) It is impossible to show all types of views with equal effectiveness.



Above—Three types of illuminators; Below—Rear view.

Motion Pictures and the War

(*Concluded from page* 215)

build a favorable attitude toward the payment of taxes but also to present certain specific information concerning the simplified form which might be used in figuring out the amount of tax to be paid. More than a thousand prints of this film were necessary to service the theaters of America. There was a flurry of Congressional criticism over this expenditure by the Department of the Treasury. The popularity of the film and the character, however, suggests that this expenditure of the taxpayer's money was probably a wise investment. The United States Department of the Treasury has other films in production.

The United States Office of Inter-American Affairs has already released 13 films in 16mm dealing with Inter-American affairs. Some of these films deal with South America and are useful in acquainting us with that country, its resources, exports, imports, geography and the like. Among such titles are the following: *Americans All, Brazil, Our Neighbors Down the Road, Venezuela, The Hill Towns of Guatemala.* Others however, are prepared primarily for showing in South America and include informative materials concerning the United States.

Non-governmental sources offer many 16mm films usable in both "Attitude" and "Information" classifications, such as *Soviet Woman* and *Russia's Millions Mobilize* (Brandon), *Hitler's Threat to America* and *I Saw Russia* (Gutlohn), war newsreels on the British Commandos, bombing of Pearl Harbor and other battlefronts (Castle), and a series of very short subjects, *History in the Making,* distributed by several libraries.

The Meaning of the War Film Program

What does the war film program mean to visual education generally? It demonstrates first of all in the training field that the Government has considered it imperative that films be made which show the operation of machine tools and equipment. It is likely that by the time the war finishes there will be from 150 to 250 reels of training films available. It seems likely that such a program might well continue after the war, probably with some diminution in the amount of production.

Many of the war film activities, of course, relate primarily to the war itself and would have little relevance after the war. However, the work of the Office of Inter-American Affairs will loom even larger after the war is over.

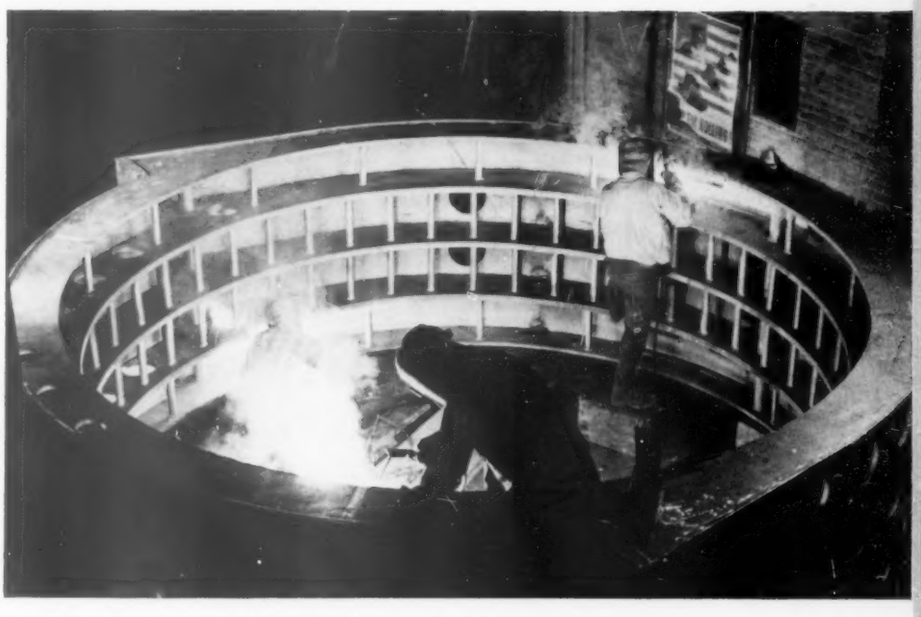
Furthermore, we may well look forward to the development after the war of a genuine International Film Institute, having its headquarters either in Washington, D. C., or in New York City. Such an Institute would be in a thriving condition today had the League of Nations seen fit to place The International Institute of Cinematography in London instead of Rome.

One of the biggest jobs after the war is to bring information and enlightenment to all people everywhere. The program of public education so vigorously prosecuted by Horace Mann and others one hundred years ago must now be made global. Motion pictures and other visual materials are of basic importance in any such world-wide educational program.

Movies Versus Field Trips

A straightforward discussion of the limitations of field trips and the possibilities of the use of films.

ARTHUR G. HOFF
State Teachers College,
La Crosse, Wisconsin



Welders working on huge motor frame, shown in the General Electric film, "The Inside of Arc Welding."

PROGRESSIVE education attempts to make the experiences of pupils more functional at all levels and ages through various means. One common technique is to achieve more correlation between pupil activities within the classroom and their real life experiences outside.

The majority of real experiences outside the school have been effected through field trips of various types. These activities on the part of whole classes have been in use in institutions of higher learning for many years and, during the last few decades, have crept into the secondary and elementary school to a greater extent.

Field trips for pupils in the public schools unquestionably possess outstanding merit as a means for effecting vitalization of the experiences. A large city in the Middlewest employs a fleet of busses and a full time director to supervise such work for pupils in both the elementary and secondary schools and has found it to function very successfully.

Field Trips Have Their Disadvantages

Field trips in the public schools, however, as now organized, have many disadvantages which are practically impossible to overcome. These limitations may be listed as follows:

1. *The school program is disrupted.* The average secondary school employs periods which are from 40 to 60 minutes in length and because of the inadequacy of this time for a complete trip, the periods following are generally intruded upon. In the elementary and non-departmentalized schools, however, adjustments in the regular routine may be more easily made.

2. *The hazard of taking a class comprising 30 to 50 pupils is very great and this difficulty increases as age of pupils decreases.* Possibilities of accidents on the street, highway, and in the factory or establishment visited are very great. Even under the most careful supervision, busses have been hit by trains.

3. *A relatively small proportion of such a visiting group gets the full significance of the activity.* In the majority of cases, the guides are untrained, tending to speak to only those persons who are fortunate enough to be able to get close to them. Often the object under discussion is hidden from view for a large portion of the pupils due to crowding and lack of room, hence they miss out both on the visual and auditory end of the supposed learning experience.

4. *The rental of busses or the purchasing of the transportation equipment involves a great deal of expense to the public.* In the average city of 40,000 population the rental fee for a 40 passenger bus is $7.50 per hour. Transportation in private cars with pupil drivers is a distinct hazard which should be strongly discouraged if not prohibited. If pupils are reqiured to pay their own transportation expenses, it is difficult to make the experience mandatory.

5. *Many establishments are not equipped for handling large groups such as the average class.* This means that the classes need to be broken up into two, three or four groups with some inferior guides and without teacher supervision.

6. *Many establishments propagandize rather than educate.* Generally the establishments bring out sales stimulation propaganda, thereby using this opportunity for advertising their product. In many cases, the vital information is over-shadowed by the sales talks.

7. *The trips can not always be arranged at the psychological time during a unit.* Often the establishments find it inconvenient to permit a tour because of excessive production, unavailability of guides, and the like.

8. *The war emergency has limited the range of educational resources which can be tapped by field trips.* Restrictions which are attendant upon the war emergency make field trips to factories fulfilling defense contracts practically prohibitive. Other establishments, such as the city water department, sewage disposal plant, and power plant, which were formerly available for first hand study by the pupils are closed to them in the majority of communities.

9. *Time is a supreme consideration.* It may often

happen that the total experiential profit gained may not justify the hours, days or weeks spent in acquiring it.

Other disadvantages may be cited, but the above-mentioned constitute some of the more important limitations of this type of instructional procedure.

Overcoming These Limitations by Visual Aids

How may these disadvantages be overcome? Is there a means of imparting these valuable experiences to the pupils which is less associated with hazards, ineffectiveness and limitations? The writer believes that there is a vastly superior means of effecting this learning, namely the moving picture, both silent and sound, always provided that quality films of exactly the right content are available.

The moving picture eliminates all the disadvantages presented against the field trips and possesses additional advantages. (1) These experiences can be brought to the pupils instead of making it necessary to attempt the hazard of taking pupils outside the school building. (2) The films can be more perfectly integrated with the unit at hand and can be presented during the regular school period on any day, in the classroom or in a nearby projection room. (3) All pupils have an equal opportunity of getting the full benefit of the experiences. (4) Purely educational films contain no advertising propaganda, and the projection room is the only limitation on the size of the group or class. (5) A single reel can often convey in 15 minutes an experience requiring half a day or more by field journey.

In many instances the films are actually superior to the most careful, first-hand individual study of a subject. Time lapse photography affords a means of clearly divulging secrets which are hidden from the most skillful observer without this aid. For instance, the growth process in plants, flowers, insects and the like, and the behavior of rapid action chemicals, machines and forces, can be instantly clarified by the quickened or retarded eye of the camera. Further,

cene from "The Electrician," Produced by Vocational Guidance Films.

A close-up of the Eastman Classroom Film, "Vegetative Plant Propagation."

animated moving pictures can often illustrate important theories, principles and processes entirely hidden from even the eye of the camera, which can record only overt action of the object or subject.

The instructional moving picture possesses nearly all the advantages of the field trip: (1) The learning experience is made real because it is a reproduction of the actual machine, plant, animal, or process. However, it must be conceded that it cannot equal the perfection of seeing these things first hand—if they can be perfectly seen. (2) According to the writer's experience, the motivation and enthusiasm invoked by a movje is equal, if not more vigorous than that precipitated by a field trip.

Use of Films in Defense Training

With the unprecedented development of defense training which involves the education of young men and women, for more rapid adjustment and promotion in defense industries, there is an increased need for more efficient methods of effecting this training. A large proportion of this training is for the purpose of orientation and building a background which will give the prospective workers and inspectors a general understanding of industrial and production problems. Courses in engineering chemistry, industrial processes, elements of engineering and the like are employed to achieve these objectives.

Films, film strips, and other visual aids can be utilized to make these courses more effective. There is an abundant supply of visual aids available on industrial processes, chemistry, physics, and various phases of engineering which can be of inestimable value in giving these students an integrated and functional concept of the place of industry in the defense program and the details of industrial processes. Films can be just as effective in specialized training as for developing broad background.

A great deal of time can be conserved and expenses can be vastly reduced by bringing industry to the classroom in the form of films instead of transporting the students to industrial plants for

(*Concluded on page 228*)

The Matter of *FILM INSURANCE*

H. A. GRAY
Director of Field Studies,
Erpi Classroom Films

THE question of insurance against film loss or damage has for some time been a matter for discussion. There are those who believe that the cost of such insurance exceeds the protection value derived. Another group feel that protection against fire and theft is all that is required. Still others think that coverage against film damage during projection is needed. Following are descriptions of insurance plans now in effect, based upon information received from a number of insurance companies and film libraries.

Blanket Policies

While it is not possible at this time to secure insurance from commercial underwriters giving complete coverage on film loss or damage, there are so-called blanket policies which include films, cameras, exchange and projection equipment in their coverage against fire, theft, windstorm and the usual contingencies. These blanket policies are usually taken out by large organizations, and institutions desiring protection for their buildings, materials, and equipment all in one policy. Usually, however, such policies do not insure articles when off the premises of the insured. The policies are custom made, the rates varying with the fire hazards and the amount and nature of the property involved. Some states carry such insurance for all of their agencies and properties.

Floater Policies

A second type of policy offers protection against loss by fire, theft, and other specified causes regardless of the location of the property. This is called a floater policy, such as the Camera Form approved by the Inland Marine Association—an organization of insurance companies created to make decisions on insurance problems. This Camera Form insures films, cameras, projectors, and related accessories against all losses *except those caused by normal wear and tear, and actual operational use.* In other words, this type of policy provides protection against loss or damage to films except when they are being projected, inspected, rewound, repaired or processed. The annual premium rates vary from about one and one-quarter to two per cent of the valuation. The Camera Form may be obtained from most any insurance underwriter. An advantage of it is that it guards against losses while films are in transit.

One of the commercial underwriters recently has made a modification of the Camera Form as an experiment, which would enable an organization to insure films, reels, and containers against practically all risks of loss or damage within the United States and Canada, excluding war, ordinary depreciation, and loss or damage while being repaired or processed. However, the premium specifications for such a policy have not been definitely determined.

Carrier Insurance

A third type of insurance available to film libraries is that written by carriers—the postoffice department, railway express, and bus companies. This insurance, of course, applies only during the time the film is in the possession of the carrier. Parcel post rates are 5c for $5.00; 10c for $25.00; 15c for $50.00; 25c for $100.00; 30c for $150.00; and 35c for $200.00 valuations. Any shipment over $200.00 valuation must be sent first-class mail and registered. Where film shipments are made by railway express, insurance up to $50.00 is provided without charge. A charge of 10c is made for each $100.00 declared valuation up to the limit of $10,000.00. The Greyhound Bus Company charges 10c for each $100.00 valuation on shipments accepted for delivery within any one of its divisions, but has a $200.00 maximum. Other bus companies follow about the same procedure.

Individual Film Library Plans

Several libraries have set up their own film insurance plans. The Extension Division of the University of Kansas protects its film customers from transportation losses at a rate considerably lower than the usual parcel post insurance charges.

The Extension Division of the University of Georgia insures film users against loss in shipment, theft, or damage by fire or windstorm while in the user's possession, and damage by projection equipment while being shown. The charge for this is 10c per title, per day of use, payable at the time of ordering the film. If the insurance is not ordered and paid for in advance the user assumes full responsibility for the film. This plan is reported as functioning satisfactorily.

Another plan is sponsored by the Ohio State Film and Slide Exchange, and the Department of Visual Instruction at the University of Iowa. It protects film users *against projection damage only* up to $50.00 for the advance payment of $3.00 per year. At the end of the year any unexpended balance in the fund is prorated among the subscribers to the plan or applied to their next year's premium. The plan does not cover fire, theft, or transportation losses. During the relatively short time it has been functioning no definite decisions about its success have been reached.

What are the Chances?

From the testimony of film libraries and users, it seems that film losses due to fire, theft or transportation rarely occur; that the greatest hazard is the inexperienced or careless operator who does not exercise even ordinary care in threading and operating the projector. However, losses caused by the latter are decreasing due to better trained operators and more effective supervision.

With careful use, it is remarkable how well 16mm. films will stand up. The writer knows of prints which have been projected more than three thousand times within a period of nearly ten years. Keeping the projector clean and in proper adjustment and repair; careful threading; and due attention during projection seem to be the deciding factors on film longevity.

MOTION PICTURES—NOT FOR THEATRES

Part 38.—Mr. Harmon's soul goes marching on in fulfillment of his great plan to make the House of God as attractive to your community as the neighborhood movie.

By **ARTHUR EDWIN KROWS**

ANDREWS was frankly skeptical of professional motion picture men. He felt principally that their charges for film production were excessive, and, in his place, he was not going to be imposed upon by being obliged to pay what he thought of as absurd Hollywood prices. At the same time he expected first class professional quality in whatever might be made for the Foundation. He would spend money as required for what he conceived to be justifiable service, but not one cent more. He sounded us out on how we might approach his problems to obtain effective results, in writing continuities, building sets, engaging players and much additional, and we answered him frankly on all points. I never was able to make out whether he regarded us as rogues or fools. What we said may have been merely at variance with his own preconceptions, but, anyway, we never heard from him directly again.

When the time came for the first productions, it was found that Andrews, himself, had prepared the scripts, and was ready to supervise their filming. He took on Victor Echevarria, an artist of considerable ability but admittedly without much motion picture experience, to design sets and costumes, and, to direct the action and oversee the camera, a better known and better proved artist, Major Herbert M. Dawley. It was not long since Dawley had produced his Metropolitan Museum of Art pictures. This preliminary work for Andrews then was done mainly in Major Dawley's studio at Chatham, New Jersey.

The first production, completed about July, 1926, was "Jesus Confounds His Critics," based on the account of the stoning of the woman who had sinned (*John, VIII,* 3, 11). By September there were two more, and shortly thereafter a fourth. These later productions were a single-reeler, "The Unwelcome Guest," on the episode of Simon anointing the feet of Jesus, and two two-reelers, "Forgive Us Our Debts," in which the Savior illustrates that point to his disciples, and "The Rich Young Ruler," who finds happiness through Christ's teachings. The four subjects were to be test items for use in picked churches to see if their particular techniques would stimulate attendance there.

It was the intention of those directing the Foundation to try various approaches, so story production was now set aside in favor of "special article" pictures on the work of foreign missions, Sunday School conventions and the like, save that a few special subjects adapted to the needs of church entertainment programs, such as "lives" of Martin Luther and David Livingstone, were acquired from outside. For the laboratory work, circumstances had turned the Foundation's notices to John Holbrook and James H. ("Hal") Smith. Discovering the versatility of these men, more and more duties were entrusted to them until virtually all technical film matters connected with the undertaking had been placed in their hands. They held the responsibility very well. In the summer of 1932 Holbrook visited South America to film church subjects in Brazil, with the Munson Line donating the transportation, and later, as told earlier in these pages, Smith produced ten reels on the American Indian. Although sound pictures had arrived by this time, it had been decided that inasmuch as comparatively few churches had been equipped to show talkies, silent productions would prevail.

The churchmen pressed even the chips from Cecil de Mille's workshop into their service after his production of "The King of Kings."

About 1927 the organized theatrical motion picture industry gave satisfaction to the church groups by producing in Hollywood, under the direction of Cecil B. De Mille, "The King of Kings," a pretentious visualization of the New Testament. It was financed largely, I believe, by the Wall Street banker and prominent Baptist, Jeremiah Milbank. As a good will gesture, as well as for the benefits of competent Biblical supervision, the producers felt it advisable to invite church coöperation. They did it through Will H. Hays, spokesman for their industry. Through obvious connections, the Rev. George Reid Andrews obtained the post of representing the clergy on De Mille's stages.

When the precious experience was over, Andrews returned East in rather disgruntled spirit. From the platform he discussed the Hollywood scene with various audiences, and showed himself especially critical of Will Hays and the Motion Picture Producers and Distributors of America. Hays, he charged in substance, was in his place not to clean up the screen by compelling Hollywood to produce worthier pictures as most clergymen had been led to believe, but to prevent others from doing it. So long as Hays was on a money retainer from the motion picture industry, the Andrews argument ran, his pose as a disinterested community leader working solely for public good, was untenable.

At first the motion picture leaders ignored the strictures. But, when they were reported extensively in the press and the film men found their previously friendly relations with the Federal Churches of Christ in America impaired thereby, a Hays staff officer neatly disposed of Dr. Andrews by pointing out that he also, as a disinterested leader working for public good, had taken money from the motion picture industry for supervising certain phases of the production of "The King of Kings." While Andrews retired to an uncomfortable state of self-defense as pastor of the Park Street Congregational Church of Bridgeport, Connecticut, Hays then organized a committee of thirty-three representative social, religious and educational leaders under the chairmanship of Professor Howard M. Le Soeurd, of the School of Religious Education and Social Service of Boston University, to investigate the entire subject of church pictures. Andrews was not the only churchman to suffer. In the dissension, growing out of the original situation, the Rev. Charles S. McFarland, for eighteen years general secretary of the Federal Council of Churches of Christ in America, who also had been employed by the Hays organization as a consultant in the production of religious films, went into retirement.

William E. Harmon died in July, 1928. He had lived long enough, however, to feel that there were many problems yet to be solved in the use of films in religious education, even when the service was offered, as his had been, at bare cost. In the year before his death he thought long and carefully about the situation, and wished for more definite knowledge upon which to proceed. Nearing the proverbial goal of three score years and ten, he was the more anxious for the durability of this particular monument which he was to leave behind.

He was convinced of the useful func-

tion to be performed by a small foundation. His benefactions all had taken that form. A large foundation, he believed (and history seemed to bear him out), was most valuable for testing purposes, and generally too expensive and unwieldy for that original investigation which the small foundation could undertake safely and effectively. The Harmon Foundation, which had many interests other than motion pictures, was running at that time in fairly smooth routine under Mary Beatty Brady, a faithful, intelligent and conscientious assistant. She was the daughter of a missionary who had become governor of Alaska. Her formal education had been conspicuously at Vassar and the Columbia University School of Journalism. She had begun with Harmon as his secretary. But routine, even in such generally able hands, was scarcely sufficient for an investigation program, and Miss Brady, with all her intelligence and willingness, could scarcely save the picture phase from becoming simple routine just then because she had had no especial film experience elsewhere, either. She could choose and follow worthwhile precedents, but, in the circumstances of the time, she could scarcely be expected to originate new departures.

Harmon realized this; so did she. Therefore, various persons who might be presumed to know were consulted on how to proceed with different phases of the project. Wellstood White was one who advised on distribution and exhibition. Miss Brady and Dr. Samuel McCune Lindsay called at the De Vry office in New York to examine projectors, and there met F. S. Wythe, who was working on De Vry's Neighborhood Motion Picture Service and the De Vry school program. Thus Harmon learned that churches were having encouraging results with the programs supplied by the De Vry Corporation to promote sales of its projectors. Presently he invited Wythe to visit him. Wythe came, and did not begrudge information and advice. Concerning production, on which point Harmon was then most anxious, Wythe advised the making of programs more stimulating to audience attention than the usual church reels which had so little imagination about them that they merely showed lilies, for instance, in driving home the hackneyed lesson of lilies of the field. In other words, he urged the production of films having some human attractiveness instead of curate cant. Harmon saw the point and was appreciative.

Wythe had been providing films for De Vry on these principles, not by production—which, as useful as that might be, was scarcely justified by the system in point of expense—but by editing existing material; and he told Harmon that the same sort of thing could be done for his intended testing purposes. Harmon commissioned Wythe,

No films made prior to Dawley's first Harmon production realized more fully a churchman's idea at that time of what the screen should do for him.

therefore, to make about twenty reels for the Foundation. For the required material it was arranged through Jeremiah Milbank to obtain the scenario and left-over negative of "The King of Kings." The Hollywood folk did not like this plan at all, being naturally suspicious; but eventually they shipped the film without identifying marks other than production "slate numbers" and camera reports, stating that the scenario, which would have given the key, had been lost. To have catalogued and arranged the mass would have been a labor of months, and the expense of making prints for examination would have been prohibitive. Nevertheless, using the camera reports and guessing at their sequence, Wythe made a tentative selection of the "cuts" and, ultimately, interpolating shots from some Holy Land scenics, worked out roughly those thirteen reels presenting the life of Jesus of Nazareth in twelve "chapters" which have since been used effectively by the Foundation under the general title, "I Am the Way."

The Presbyterians

In this same period Wythe heard, through the De Vry manager in Philadelphia, that an important religious project was taking shape there under the sponsorship of the Board of Christian Education of the Presbyterian Church of the U. S. A. His particular informant was Burke Harmon, son of William S., who was then employed as a salesman by Weil & Company, the Philadelphia De Vry distributor. Burke had found an apparent opportunity to dispose of many projectors at once, but, as the prospect wanted production also, Wythe went to the Quaker City to see what it was all about.

There he met a Mr. Robinson, the chief executive of the intended enterprise. The situation seems to have been that the gentleman who had so brilliantly developed the Presbyterian Church's book division, known as the Westminster Press—his own name was, I believe, Oscar Miller—had been permitted to take about $100,000 of his recent profits to experiment with religious films. The general supervision of the Board was to be chiefly through the Rev. H. Paul Janes, young assistant to Mr. Robinson, who had shown especial enthusiasm over the possibilities of visual education. The Presbyterian Board of publications, it will be remembered, had used Edison films and projectors in 1913.

Wythe was received by the Board and, when they found that he not only had had much practical motion picture experience—even recently with church films—and was especially well informed, besides, concerning religious objectives, they planned to have him produce programs which Miller, with his peculiar genius, might sell, and for which the physical distribution might be handled by Harmon's Religious Films Foundation. Wythe had proposed this amalgamation of interests. He introduced Janes to Miss Brady, and Janes took her to Robinson who found her familiar with church problems and otherwise a highly desirable affiliate. In the meantime, the Presbyterian board had formed a committee for the Sunday School development of their enterprise, and Janes, journeying to Cleveland, obtained a vote of approval from the delegates to an important Sunday School convention assembled there.

On the verge of starting actual work, Miller was taken ill. He went to a hospital for examination. The doctors found alarming symptoms—and Miller never came out. Accordingly, the project virtually ended there. Janes, however, continuing at least the spirit of the Presbyterian interest, prepared "settings" or "presentations" to guide ministers in fitting the individual pictures of the "I Am the Way" series into their programs, and wrote a small handbook of practical advice to the clergy entitled, *Screen and Projector in*

(*Concluded on page* 242)

The Literature in Visual Instruction

A Monthly Digest

Conducted by ETTA SCHNEIDER

EVALUATION

Evaluating the School's Use of Motion Pictures—Edgar M. Johnson, Director Audio-Visual Education Center, Farmsville State Teachers College, Farmsville—*Virginia Journal of Education,* 35:280 Mar. 1942.

The principles underlying qualities of a good film program are classified under six large headings: a) All factors and persons involved in the program should receive adequate consideration, including teachers, children, school authorities and community; b) The people involved in the program should have their social consciousness extended to wider areas; c) The program should be acceptable to the persons involved and in some sense serve their needs and interest; d) The use of the educational motion picture should help provide purposeful unity within the regular curriculum; e) Creative activity and thinking should result from the use of these films; and f) The program should provide opportunity for making intelligent decisions by all the people concerned.

If the use of films is not providing experiences with the qualities indicated above there is something wrong. The trouble may be in the way they are used, in the quality of the films themselves, in the selection of films, in the distribution system or in the mechanical equipments available.

Each school and each classroom will have to decide what methods and what devices contribute to providing desirable experiences for their own particular group. Some things will work well in one situation that will not work in another. However, there must be some basis on which one can determine which device and methods to use. There should be no haphazard selection.

Visual and Other Aids—Robert E. Jewett, Ohio State Universitv—*The Social Studies,* 33:176 Apr. 1942

Report of a project being carried out at the Bureau of Educational Research, Ohio State University, under the direction of Roy Wenger. A selected group of films were shown to instructors of teacher-training. These instructors were asked to list important information to be gained from each of the films. The immediate purpose of this experiment was to aid the instructors in evolving a method of analysis of films which would help them to further their education objectives; the analysis of specific films would also serve as aids to their teaching.

Evaluation for each film was based on the following three points: 1) The assumptions underlying the film; 2) Generalizations significant for teacher education; 3) The larger social problems raised by the film.

Statements made by these instructors regarding two films, March of Time's *Sharecroppers* and the National Probation Association's *Boy In Court,* are quoted.

UTILIZATION

Effective Use of Filmstrips — E. I. Woodbury, Director, Poster Division, National Safety Council—*Safety Education.* Apr. 1942 p.350

The possibilities of the silent filmstrip in the classroom were noted by the author as the result of the production of five strips for the Education Division of the National Safety Council. Among the advantages are: a) the filmstrip is flexible, the equipment simple and inexpensive; b) the teacher can adjust the speed of projection to his own needs; c) the content of the filmstrip can be adjusted to local needs. The author points out the greater flexibility in the use of a silent filmstrip rather than a sound filmstrip. The filmstrip is not a substitute for a motion picture, but for some curriculum problems it is more suitable and much more economical.

SCHOOL-MADE VISUAL AIDS

Something New for Commencement—Roy V. Sullivan, Principal, Narrowsburg Central School, Narrowsburg, N. Y.—*School Executive,* 61:29 Apr. 1942

A description of a commencement program which describes the local school program to the community by means of 2"x2" slides, with commentary by graduating students and with especially prepared phonograph records. Scenes included the work of primary children, intermediate grades, upper grades; the trip to Washington of the senior class; one-room school activities; athletic activities; excerpts from guest speakers in the year's assembly programs.

The Production of a Slide File—Manning Edward Bleich—Metropolitan Vocational High School, New York City—*Social Studies,* Mar. 1942. p. 127.

A cooperative project in a large high school whereby transitory materials, such as cartoons, charts, pictures and the like are transferred to standard lantern slides and indexed as teaching aids for use by the social studies classes. The Commercial Photography Department cooperated with the social studies teachers in this instance, but the author believes that even where limited equipment is available a "live file" of teaching aids can be developed by a copying camera and glass slides. So long as the school does not intend to sell these materials there is no danger of infringing on copyright laws. Students will be found willing to do the laboratory work, so that teachers in any part of the school can send materials to be copied and get back finished slides.

Class-Made Visual Aids with Sound Effects—Timothy E. Smith, Leonia High School, Leonia, N. J.—*The Social Studies,* 33:175 Apr. 1942

Suggestions for making miniature slides (2"x2") from copies of pictures found in magazines, newspapers and books. Phonograph records of appropriate musical or sound accompaniments can greatly enhance the showing of these slides. Approximate cost for making the slides and the recordings are given.

Photography in a Junior High School Class—Helen M. Roberts, Horace Mann Junior High School, Denver, Colo.—*The High School Journal,* 25:26 Jan. 1942.

A unit on photography in a science class in which the pin-hole camera served as the point of departure.

RELIGIOUS EDUCATION

International Journal of Religious Education, vol. 18 No. 9 May, 1942. Special number on *Visual Education in the Church Program.*

This issue contains a number of articles which answer most questions about the values and uses of audio-visual aids in religious education. Theory is in each case implemented by practical suggestions. "But Is It Practical?" by William L. Rogers provides the answers that church school administrators usually want before they will invest in equipment and materials. He surveys the church school curriculum and makes specific recommendations, such as:

1. The primary department has a unit of study on worship in other lands. A bulletin board should be set up. On it each week should be pictures of a different country. The children would be asked to look at the pictures before class time. The interest thus aroused would be used to stimulate study and discussion for the lesson of the day.....

5. The young people's society topics for the year include some dealing with life problems and some on inter-faith and race relations. They are asked to consider the possibility of using appropriate motion pictures to stimulate discussion of these topics. They are also to consider exchanging visits with various religious and racial organizations. Later they may write and produce a play based on their study of minority groups.

The importance of selecting good art pictures is stressed in the article by

Hazel A. Lewis on "Using Flat Pictures." Teacher training for religious education can be improved through the use of especially-made motion pictures and slides. "Streamlining the Training Program" by Theodore C. Braun describes the use of films such as "Children Learn about Their Neighbors," "The New Curriculum in Action," "In Wisdom and in Stature" and the like.

The use of pictures, motion pictures, maps, objects and models, blackboard and class excursions in teaching the Bible is described by Professor Paul H. Vieth in a very concrete article entitled, "Visualizing Bible Teaching." "We Could Try That" is a symposium of accounts by teachers on the uses which they have made of various types of visual aids.

Sources of materials have been collected in two forms. The film list has been visualized, by means of a montage of stills from each film mentioned. Other information has been grouped in the article, "Resources for Visual Education," including bibliography as well as addresses of distributors.

Motion Pictures Build the Mid-Week Service—Russell T. Loesch, Minister, Lake Worth, Florida—*Church Management*, 18:16 Feb. 1942.

An evaluation of the films used in a series of Christian Life Forums during the mid-week church meetings. Attendance increased sixty per cent and the people obtained a better view of the work of the Christian church. The first year the series of pictures on the life of Jesus "I Am the Way" was shown and discussed. A new approach was tried in the second year, by using the shorts edited from Hollywood films and distributed by the Human Relations Commission. These films, though not always suitable for church showings, were found useful because they were brief and lent themselves to discussion. Films are valuable and worth the effort and expense, but better films are needed for a better type of program.

Accent on Purpose—William L. Rogers, Director of Visual Education for the International Council of Religious Education, N.Y.C.—*International Journal of Religious Ed.*, 18:10 Mar. 1942.

The report of a successful use of films in connection with Sunday evening services in a church in Brooklyn. But, in all the programs. . . the accent is on the purpose for which the films are presented. We cannot expect to obtain worthwhile results with any method unless we know in advance what results are desired. Perhaps our problem with visual education is that in a sense the strength of a visual aid is also its weakness—because it rouses interest we are tempted to use it for that reason alone without stopping to think of the purpose for which it was created. Sources of films for church use are available from the International Society of Christian Endeavor, 41 Mt. Vernon St., Boston, Mass. and from the Harmon Foundation, 140 Nassau St. N.Y.C. at 15c.

BOOK REVIEW

The Audio-Visual Handbook — Ellsworth C. Dent—Society for Visual Education, Chicago, Ill. 1942 rev. ed. 227 pp. $1.75.

This excellent source book is still further improved by its periodic revisions, bringing information up to date. Please note the new edition for correction in the May list of Basic Readings (EDUCATIONAL SCREEN, p. 187).

Titles of the six chapter-headings indicate the completeness of the contents: The Status of Audio-Visual Instruction; Types of Visual Aids and Their Uses; Types of Sound Aids for Schools; Types of Audio-Visual Aids to Instruction; Organizing the Audio-Visual Service; Sources of Information, Materials and Equipment. Those concerned with the administration and utilization of audio-visual aids will find this handbook invaluable.

PERIODICALS

Visual Review, 1942—Society for Visual Education, Chicago. Free.

The articles in the new *Visual Review* have been grouped to make reading easier. In keeping with the times, there are several articles on "Visual Aids for Defense." These include a report by Floyde E. Brooker on the very popular series of mechanical training films produced for the U. S. Office of Education; a description of the use of films for training foremen and supervisors in defense factories, as carried on by the War Production Board; the work of the Training Film Preparation Unit of Chanute Field, Illinois in the planning and use of films in the training of students at the Air Corps Technical School, an article reprinted from the January, 1942 issue of EDUCATIONAL SCREEN; and other interesting reports.

A valuable group of articles on "Trends in the Educational Field" indicate that there is no moratorium on the use of filmstrips and other visual aids by teachers who must continue to educate, war or no war. The use of filmstrips with children retarded in reading in a New York City school is a good complement to the article on the use of kodachrome slides in developing reading readiness in the Humboldt County, California schools—a coast-to-coast hook-up.

With respect to administration, there is a description of the new service in the state of Georgia, under the chairmanship of G. L. Hutcheson; the new service in Montana under the direction of Harry Norton, both representing state services. Then there is an article on the Humboldt County, California visual aids service; one on the visual aids library of the Cleveland Museum of Art; and a summary of activities of the Newark Department of Library and Visual Aids.

"Trends in the Religious Field" indicates the growth in interest and use among religious educators.

The entire issue of *Visual Review* points up the tremendous growth of the filmstrip and 2″x2″ slide, especially during this emergency where materials and equipment are checked by the priorities regulations. There are several news items about films and other types of visual aids besides those distributed by the publisher.

SOURCES OF INFORMATION

An Index to Visual and Auditory Aids and Materials—Elizabeth Findly, U. of Oregon Library, and Lester F. Beck, Associate Professor of Psychology, U. of Oregon—*Curriculum Bulletin No.* 17, Revised. August 1, 1941 35c University Cooperative Store, U. of Oregon, Eugene, Oregon 40p. mimeo.

An annotated bibliography of bibliographies and sources of audio-visual aids for rent, purchase or free distribution. Classification is by subject matter area and by type of material. Excellent.

Free and Inexpensive Materials—Elizabeth Findly, Senior Assistant Reference Department, U. of Oregon Library *Curriculum Bulletin No* 4. Revised Sept. 1, 1940 25c 20p. mimeo.

References include source of pamphlets, flat pictures, maps and other types of aids. Excellent and up-to-date.

Films for Defense: Series I *Air Raid Precautions Films.* rev. ed. 1942. Compiled and edited by workers of the Writers' Program, New York City WPA, 70 Columbus Ave., N. Y. Free.

An excellent compilation, with annotations and local distributors for every state; also includes quotations from printed reviews.

Series II *Fire Protection Films.* Dec. 1941 Writers' Program, WPA.

A list of 45 fire prevention films, some of which have been made for wartime fire-fighting. Well organized.

Catalog of the Educational Museum of the St. Louis Public Schools—published by the Department of Instruction. 228p.

A new, impressive catalog, attractively printed, has just reached us from the Educational Museum of the St. Louis Public Schools. Since 1904 the Museum has been supplying St. Louis teachers with objects and pictures to supplement their work and enrich the experiences of children. This latest catalog affords telling evidence of the extensiveness of the visual aids maintained by the musuem for classroom use. These teaching materials have been carefully selected and prepared. They include objective material, pictorial material—films, filmstrips, slides, photographs and prints, stereographs, charts—records and transcriptions, reference books. A valuable feature of the catalog is the subject index in the back which enables teachers to discover readily available visual aids on a particular topic, as each listed aid is numbered.

St. Louis can be justly proud of its Educational Museum, headed by the capable veteran, Miss Amelia Meissner. The Museum is recognized nationally, as well as by the teachers in the St. Louis schools, as one of the excellent educational museums in the country.

Films on the War Program

THIS list has been compiled for the information of those who, in increasing numbers, are seeking effective instructional films dealing with various phases of our War Emergency. The May issue contained a list of films for Defense on the Home Front. These compilations are not intended as complete listings of films useful in this connection. They do include those 16mm films especially applicable, and new subjects made available since the publication last fall of the 17th edition of "1000 and One," The Blue Book of Non-Theatrical Films. For a broader list of subject-matter, we recommend obtaining copy of "1000 and One."

Aviation

AN AIRPLANE TRIP (1 reel, sound)
Servicing operations on plane; explanation of instruments; taking off and landing. (Erpi, Harvard)

ALL GOD'S CHILLUN NEED WINGS (5 min., sound)
Air Cadet League of Canada. (Brandon, Gutlohn, Ideal)

AMERICA'S NEW NOBILITY (5 min., sound)
Training of our air force; problems confronting building up of huge air army. (Brandon, Gutlohn, Ideal)

AUTOGIRO, THE (1 reel, sound) What keeps the plane aloft. (B&H, Gutlohn, Ideal, VES, YMCA)

BELL AIR COBRA, THE (3 reels, sound)
Test flights of the Bell Air Cobra interceptor; firing tests of its armament. (Bell)

FIGHTER PILOT (1 reel, sound)
Work of a pilot in the air and on the ground, combat shots. (CFC, BL, P&S, Princeton, VES)

HOW TO FLY (1 reel, sound)
Essentials of flying a plane; parts, instruments. (B&H, VES)

INTO THE BLUE (1 reel, sound)
Complete training in the Royal Air Force.
(B&H, BL, CFC, Gutlohn, VES)

OUR EMPIRE IS THE AIR (5 min., sound)
America's contribution to aviation; bomber-ferry service. (Brandon, Gutlohn, Ideal, VES)

PARACHUTES FOR SAFETY (4 reels, sound)
Uses, manufacture, and tested for use; correct method of packing; how to service and maintain a chute. (Bray, P&S)

PRINCIPLES OF FLIGHT (1 reel, silent)
Illustrated by kite, glider and airplane; effect of air-current velocity, angle of wings, streamlining. (Eastman)

PROBLEMS OF FLIGHT (1 reel, sound)
Use of plane's controls; practical instruction in aeronautics. (CFC, Erpi, Harvard, YMCA)

R. A. F. IN ACTION (1 reel, sound)
Highlights of R. A. F. activities; latest types of bombers and fighter planes. (BL, CFC, P&S, Princeton, VES)

SKY DEFENDERS (4 reels, sound)
Training of U. S. army air cadets; bombing formations, fighter planes. (B&H, Brandon, Ideal, VES)

SKY RIDERS (1 reel, sound and silent)
History of aviation from Wrights to Flying Fortresses; types and uses of planes. (B&H, Official, VES, YMCA)

THEORY OF FLIGHT (1 reel, sound)
Explains flight and control of a plane in terms of physical laws. (CFC, Erpi, Harvard, YMCA)

VENTURE ADVENTURE (1 reel, sound)
Britain's Air Training Corps which provides training for boys under the draft age. (BL, CFC, VES)

WINGS OF YOUTH (2 reels, sound)
Training of pilots for Royal Canadian Air Force.
(CFC, Ideal, NFB, VES)

YOUTH TAKES TO WINGS (4 and 5 reels, sound)
Science of aero-dynamics and development of aircraft design; elements of flight applied in the assembling and flying of small model planes. (B&H, Bray, Ideal, VES)

Industrial Training

AVIATION ENGINE (2 reels, sound and silent)
Study of airplane engine; assembly and inspection of parts. (B&H, Brandon, Ideal, VES)

AVIATION MECHANIC SERIES (4 subjects, 2 reels each, silent)
Airplane Welding; Airplane Riveting; Making of an Airplane Fitting, Sheet Metal Work. (Gutlohn, VES)

DOPING TECHNIQUES (1 reel, sound)
Basic rules of applying dope to fabric covered airplanes. (Handy, VES)

DRAFTSMAN, THE (1 reel, sound)
The part he plays in constructing bridges, buildings, highways and machinery. (Vocational)

ELECTRICIAN, THE (1 reel, sound)
Multitude of jobs in this field; wiring of buildings, servicing motors and train equipment; role in communication and radio. (Vocational)

ELEMENTARY OPERATIONS ON THE ENGINE LATHE
(2 reels, sound)
Alignment of lathe, facing, straight turning, etc.; procedure in simple boring; tools used. (Eastman)

ENGINEERING (1 reel, sound)
Basic branches and what work consists of in various jobs; qualifications for the work. (Vocational)

GIVING A SHOP DEMONSTRATION (2 reels, sound)
An example of good teaching practice in the School Shop. (Handy)

INSIDE OF ARC WELDING, THE (6 1-reel sound films in color)
A series designed to aid training of welding operators. (GE)

MACHINE MAKER, THE (1 reel, sound)
Manufacture and operation of lathes, millers, planers, etc.; discussion of technical problems. (CFC, Erpi)

MACHINE SHOP WORK (33 sound films—U. S. Office of Education)
5 on The Engine Lathe; 5 on the Milling Machine; 3 on The Vertical Boring Mill; 5 on Precision Measuring; 3 on The Shaper; 2 on the Radial Drill; 10 on Shipbuilding. (17 others to be released soon) (B&H, Castle, Ideal, P&S)

MACHINE SHOP PRACTICE SERIES (12 films, 1 reel each, sound)
Cover common processes in machine shops. (Film Prod.)

MACHINIST AND TOOLMAKER (1 reel, sound)
Five ways of machining metals; nature of knowledge and training needed. (Vocational)

MEN O'DEFENSE (1½ reels, sound)
Methods of instruction in training men in machine shop, welding and aviation work. (Delehanty)

METAL WORKING LATHE (2 reels, sound, B&W and color)
Introductory film for the apprentice. (Holmes)

PLAIN TURNING (2 reels, sound, B&W and color)
Operations in turning a cylindrical shaft. (Holmes)

RIB STITCHING (2 reels, sound)
The way fabric covering is sewed on airplanes. (Handy, VES)

RIVETING (2 reels, sound)
As applied to airplanes. (Handy, VES)

SHEET METAL WORKER (1 reel, sound)
Opportunities in aircraft manufacturing, and other fields; qualifications. (Vocational)

TURRET LATHES, THEIR OPERATION AND USE
(4 reels, sound, color)
Fundamental operations on the turret lathe. (Holmes)

WELDING OPERATOR (1 reel, sound)
Oxy-acetylene and arc welding; problems in use of equipment; necessary requirements. (Vocational)

WELDING (2 reels, sound)
The fundamentals of oxy-acetylene welding. (Handy)

WORKSHOPS OF DEFENSE (1 reel, sound)
NYA training classes in aircraft industry. (OEM, YMCA)

Industry's Production Program

AMERICA'S FACTORY FRONT (5 min., sound)
Need for concerted effort. (Brandon, Gutlohn, Ideal, P&S)

AMERICA BUILDS SHIPS (2 reels, sound)
Ship construction in relation to national defense. (YMCA)

AMERICA FIRST IN THE AIR (2 reels, sound)
Manufacturing processes of propellers for aircraft. (Curtiss)

BATTLE OF BRAINS (1 reel, sound)
Difference between this war and that of 1914; importance of mechanization; work in scientific research.
(B&H, CFC, Ideal, NFB, VES)

BEATING TIME (1 reel, sound)
Scenes of a large plant in action producing armaments; importance of time. (GE)

BERNARD BARUCH (5 min., sound)
How to win the war through industrial mobilization. (Brandon, Ideal, Gutlohn)

BOMBER (1 reel, sound)
Manufacture of the Martin B-26 medium bomber; its speed and power as combat plane. (CFC, Ideal, OEM, VES, YMCA)

BUILDING A BOMBER (2 reels, sound)
Step-by-step manufacture and assembly in the Glenn Martin plant. (CFC, Ideal, OEM, VES, YMCA)

BUILDING A TANK (2 reels, sound)
Manufacturing processes. (CFC, OEM, YMCA)

BUILDING OF THE PBY RECORD BREAKERS (3 reels, sound)
Development and manufacture of the new PBY Navy Patrol Boats from the drafting board to flight tests. (Consolidated)

DEFENSE FOR AMERICA (1 reel, sound)
Industry's output—combat cars, guns, aircraft, etc. (NAM)

HOMES FOR DEFENSE (1 reel, sound)
Types of housing provided for workers in defense areas by governmental agencies. (CFC, Ideal, OEM, P&S, YMCA)

NOW IS THE TIME (3 reels, sound)
Scenes in plants engaged in defense work. (GM, YMCA)

POWER FOR DEFENSE (1 reel, sound)
Use of power resources for defense production in the Tennessee Valley. (CFC, OEM, Ideal, YMCA)

PRODUCTION SOLDIERS (5 min., sound)
Labor's role in defense. (Brandon, Gutlohn, Ideal)

SUB-CONTRACTING FOR DEFENSE (1 reel, sound)
What government is doing to speed up program. (YMCA)

TANKS (1 reel, sound)
Production of the M-3 medium tank, filmed at the Chrysler tank arsenal and Ft. Knox. (CFC, OEM, P&S, Princeton, YMCA)

TOOLS OF WAR (2 reels, sound)
How Canada has mobilized industry. (CFC, Gutlohn, Ideal, NFB)

WARTIME FACTORY (1 reel, sound)
Organization of work and leisure in a wartime aircraft factory. (B&H, BL, CFC, Gutlohn, Ideal, Princeton, VES)

WELFARE OF WORKERS (1 reel, sound)
Working conditions before the war, and adjustment of conditions to meet the emergency in Britain. (BL, CFC, Gutlohn, P&S, VES)

WINGS FOR DEFENSE (1 reel, sound)
Manufacture and testing of Allison engine; bomber and fighter planes. (GM, YMCA)

Our Armed Forces

AMERICAN SEA POWER (1 reel, sound)
U. S. Navy activities—drills, anti-aircraft fire, guns in action, planes. (Hubbard)

AMERICA'S CALL TO ARMS (1 reel, sound and silent)
Defense preparations on sea, land, and in the air. (B&H, Castle, Ideal, P&S, Princeton, VES)

ARMY IN OVERALLS (1 reel, sound)
Contribution of the CCC in clearing military reservations; rifle practice, parachute troops, tanks. (OEM, Ideal, YMCA)

ARMY ON WHEELS (3 reels, sound)
Review of U. S. army maneuvers; equipment on wheels. (Wilding)

DEMONSTRATION OF ORDNANCE MATERIAL (1 reel, sound)
Factual presentation of the Army's big guns. (YMCA)

IRON WARRIORS (1 reel, sound)
Our mechanized forces in operation and training. (Hubbard)

MARINES HAVE LANDED, THE (1 reel, sound and silent)
Landing and vigorous training operations. (B&H, Ideal, VES)

OUR FIRST LINE OF DEFENSE (1 reel, sound and silent)
U. S. Navy; training of men, fleet maneuvers, battle practice. (B&H, Official, VES)

OUR FIRST LINE OF DEFENSE (5 min., sound)
America's defenses in the air; how factories and homes are being protected. (Brandon, Gutlohn, Ideal)

SOLDIERS OF THE SKY (1 reel, sound)
How U. S. Army parachute troops operate. (Hubbard)

WAR DEPARTMENT RADIO NETWORK (2 reels, sound)
Way in which the best radio and telegraph net of the Army is operated. (YMCA)

WHEELS FOR DEFENSE (1 reel, sound)
Wide variety of vehicles and uses in modern mechanized army. (GM, YMCA)

War Front Subjects

ANZACS IN ACTION (1 reel, sound)
Australian soldiers preparing for action in the jungles of Malaya. (Hubbard)

ATLANTIC PATROL (1 reel, sound)
Canada's part in keeping North Atlantic open. (B&H, CFC, Ideal, NFB, Princeton, VES)

BATTLE OF THE ATLANTIC (5 min., sound)
Struggle to maintain Britain's life-line against U-boats, raiders and Stukas; need for convoys. (Brandon, Gutlohn, Ideal)

BATTLE OF THE MEDITERRANEAN (5 min., sound)
War in the Near East; meaning of the loss of Crete. (Brandon, Gutlohn, Ideal)

BOMBING OF PEARL HARBOR; BURNING OF S. S. NORMANDIE (1 reel, sound and silent)
Fighting craft of U. S. attacked. (B&H, Castle, Ideal, P&S, Princeton, VES, Visual)

BRITAIN'S COMMANDOS IN ACTION (1reel, sound and silent)
Raid on Nazi-held Norwegian islands. (B&H, Castle, Ideal, P&S, Princeton, VES, Visual)

FIGHT FOR LIBERTY (4 reels, sound)
Course of events since August 1940; air war over Europe; Balkan and African campaigns. (CFC, Ideal, NFB, VES)

GUARDS OF THE NORTH (1 reel, sound)
Role of Canadian troops in building up defense of Iceland. (CFC, Ideal, NFB)

GUNG HO! (5 min., sound)
China's battle and appeal to America for aid. (Brandon, Gutlohn, Ideal)

HEROES OF THE ATLANTIC (1 reel, sound)
Work of Merchant Navy; training of recruits for Atlantic Front Line; precautions of convoys. (B&H, CFC, Ideal, NFB)

HITLER'S THREAT TO AMERICA (1 reel, sound)
Analysis of the battlefronts by Ralph Ingersoll. (Gutlohn, Ideal)

I SAW RUSSIA (1 reel, sound)
Ingersoll tells why Russia cannot be beaten and how U. S. production can help. (Gutlohn, Ideal)

JAPS BOMB U. S. A. (1 reel, sound and silent)
Occurrences near both shores of the Pacific, and on the islands that dot its surface. (B&H, Castle, Ideal, P&S, Princeton, VES, Visual)

KNOW YOUR ENEMY—JAPAN! (1 reel, sound)
Answers such vital questions as: what is Japan's naval and military strength; Can Japan be defeated? (P&S, Princeton)

MACARTHUR — AMERICA'S FIRST SOLDIER, AND MANILA BOMBED! (1 reel, sound and silent)
Review of MacArthur's career up to scenes showing him in Manila. (B&H, Castle, Ideal, P&S, Princeton, Visual)

MASTER OF TIMING (5 min., sound)
Hitler's technique; importance of mechanical production to meet the challenge. (Brandon, Gutlohn, Ideal)

NEW DISORDER, THE (5 min., sound)
Nazi rise to power and reactions now taking place in conquered lands. (Brandon, Gutlohn, Ideal)

NIGHT HAWKS (5 min., sound)
Methods and problems of locating and destroying enemy bombers at night. (Brandon, Gutlohn, Ideal)

ON THE LINE OF FIRE (1 reel, sound)
Russian air and artillery forces in action; German war prisoners; captured trophies. (Brandon)

OUR WAR — ROUND ONE (5 min., sound)
The fight against Japan—probable lines of strategy. (Brandon, Gutlohn, Ideal)

RED ARMY, THE (1 reel, sound)
Soviet Army, Navy and Air Force in maneuvers and action. (Brandon)

RUSSIA STOPS HITLER (1 reel, sound and silent)
Actual battle scenes filmed in Russia during winter of 1941-2. (B&H, Castle, Ideal, P&S, Princeton, Visual)

SEA POWER VS. AIR POWER (5 min., sound)
How changing methods of warfare have shifted the balance of power in Europe. (Brandon, Gutlohn, Ideal)

SECRET OF THE BLITZ (5 min., sound)
Necessity for coordination for mechanized war. (Brandon, Gutlohn, Ideal)

SLUGGERS, THE (5 min., sound)
Importance of tanks in modern warfare.
(Brandon, Gutlohn, Ideal)

THAT TATTERED LACKEY (5 min., sound)
Mussolini's career; Italy's part in World War II and what she has gotten out of it. (Brandon, Gutlohn, Ideal)

U. S. NAVY BLASTS MARSHALL ISLANDS
(1 reel, sound and silent)
Preparations for the assault; American guns in action; aerial fights. (B&H, Castle, Ideal, P&S, Visual)

WAR IN THE DESERT (1 reel, sound)
British Army in action against Axis forces in North Africa; battle scenes at Tobruk. (Hubbard)

WAR WITHOUT WARNING
(Assembly programs, 40 min. each, sound)
I. War in the Atlantic; II. War in the Pacific; III. British Home Front. (B&H)

NAMES AND ADDRESSES OF FILM DISTRIBUTORS

Bell BELL AIRCRAFT CO., Film Unit, Buffalo
B&H BELL & HOWELL CO., 1817 Larchmont Ave., Chicago
Brandon BRANDON FILMS, 1600 Broadway, New York
Bray BRAY PICTURES CORP., 729 7th Ave., New York City
BI BRITISH LIBRARY OF INFORMATION, Rockefeller Plaza, New York
Castle CASTLE FILMS, RCA Bldg., New York
CFC COLLEGE FILM CENTER, 59 E. Van Buren St., Chicago
Curtiss CURTISS-WRIGHT CORP., Rockefeller Plaza, New York
Consolidated CONSOLIDATED AIRCRAFT, Lindbergh Field, San Diego
Delehanty DELEHANTY INSTITUTE, 115 E. 15th St., New York
Eastman EASTMAN KODAK, Teaching Films Division, Rochester, N. Y.
Erpi ERPI CLASSROOM FILMS, 1841 Broadway, New York
Film Prod. FILM PRODUCTIONS CO., 3650 Fremont, Minneapolis
GE GENERAL ELECTRIC CO., Visual Instruction Dept., Schenectady
GM GENERAL MOTORS CORP., 1775 Broadway, New York
Gutlohn WALTER O. GUTLOHN, INC., 25 W. 45th St., New York
Handy JAM HANDY ORGANIZATION, 2821 E. Grand, Detroit
Harvard HARVARD FILM SERVICE, Biological Laboratories, Cambridge
Holmes BURTON HOLMES FILMS, INC., 7510 N. Ashland Ave., Chicago
Hubbard FATHER HUBBARD EDUCATIONAL FILMS, University of Santa Clara, Santa Clara, Cal.
Ideal IDEAL PICTURES CORP., 28 E. Eighth St., Chicago
NAM NATIONAL ASS'N OF MANUFACTURERS, 14 W. 49th St., N. Y. C.
NFB NATIONAL FILM BOARD OF CANADA, Ottawa, Canada
OEM OFFICE OF EMERGENCY MANAGEMENT, Film Unit, Wash., D.C.
Official OFFICIAL FILMS, INC., 425 Fourth Ave., New York
P&S PHOTO & SOUND, INC., 153 Kearney St., San Francisco
Princeton PRINCETON FILM CENTER, 410 Nassau, Princeton, N. J.
VES VISUAL EDUCATION SERVICE, 131 Clarendon St., Boston
Vocational VOCATIONAL GUIDANCE FILMS, Old Colony Bldg., Des Moines
Visual VISUAL ART FILMS, 204 Empire Bldg., Pittsburgh, Pa.
Wilding WILDING PICTURES, INC., 7635 Grand River, Detroit
YMCA YMCA MOTION PICTURE BUREAU, 347 Madison Ave., New York

Movies versus Field Trips

(*Concluded from page* 220)

observation. Visitation to the industrial plants is a necessary part of this type of defense training but the number and length of field trips can be materially reduced by the use of visual aids. And there still remains the important advantage in the use of visual aids in defense training, that very large groups may be given the experiences at one time.

Real experiences involving worth-while knowledge in our part of the world is available for the pupils right in the classroom. Experiences need not be confined to those available locally.

The motion picture makes it possible to bring all of nature, human progress, history, in fact, the whole world in all its phases, sociological, biological, and physical, as it really is, to every pupil. A living replica of all the universe, as far as we know it, can be brought into the schoolroom for intensive study. Certainly the motion picture should be used to its maximum as an effective complement to the costly, prolonged, and often less efficient procedures of field trips and excursions.

Experimental Research in Audio-Visual Education

By DAVID GOODMAN

Title: RESEARCH IN EDUCATIONAL FILM

Investigator: ADOLF F. STURMTHAL

The study was conducted at the Institute for Economic Education, Bard College, Columbia University, Annandale-on-Hudson, New York. (Completed July, 1941).

Purpose of Study

To present the research aspects of the film problem on the basis of published records. It will discuss the material from two major points of view:

1. A Survey of techniques used in film research, together with illustrative examples
2. A Survey of the kinds of problems that have been studied in the past or may usefully be investigated in the future.

I Research Techniques

The research techniques listed are not exhaustive, but they cover all the techniques which have been used to date, either in the field of educational motion pictures or in closely allied fields. These techniques involve securing of data either directly or by inferential methods.

A. *Direct measures*
1. free answer; 2. questionnaire; 3. rating scale.
4. program analyzer; 5. observation; 6. physiological.
B. *Inferential measures*
1. item analysis; 2 attendance and distribution records.

A. Direct Measures

1. FREE ANSWER

The simplest (and crudest) method of obtaining information as to what is contained in a given film, how it may best be utilized, who are the ones that see it, and what is its effect on the audience, is to ask either the "expert" or test audience as to what they believe the answer is in each of these instances; or they may be asked to write an essay on their attitudes. In either case they follow their own fancies concerning the aspects to be stressed. This is the identifying characteristic of the method. Within a rather general topic, no limitations are placed upon the person who gives the answers as to what or how he is to criticize or analyze.

This technique is very widely applicable. It can be used for investigating problems in every field. The main purpose of this technique is to obtain general ideas concerning the field studied or to investigate problems which are so complex that they cannot be otherwise approached.

That the free answer type of analysis has shortcomings is, of course, obvious. Strictly quantitative evaluations of the replies are difficult, since the replies are, of necessity, diversified. On the other hand, this technique has its advantages in exploring complicated concepts and it avoids the frequent fault of other techniques which all too often predetermine the answers to a problem by the types of questions which are asked.

2. QUESTIONNAIRE

The questionnaire method is a standardized version of the free answer approach. It is applicable in the same types of situations. However, it carefully delimits the aspects of each problem which are important in a particular investigation. Instead of giving free rein to the respondent in stressing whatever aspect of a test situation appeals most to him, the questionnaire pins him down to the task of giving a specific answer to a specific question.

Questions may be asked for the purpose of finding out 1) what *information* audiences derive from films; 2) how their *attitudes* are affected as a result of seeing the film; 3) what *appeals* the film has for audiences; and 4) what is judged to be the most effective *use* of film.

The most direct method of finding out what facts a group of students have gleaned from a film is to give them a test after seeing that film. A comparison of what an audience knows before it sees a given film and what it knows after

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To Understand and to Retain
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And is Attested by Its Wide Use
In War Training Programs
Where Time is of the Essence

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that film has been seen, supplies an objective index as to how instrumental that film has been in imparting knowledge to those who see it. The obviousness of this method has made it the most widely used.

As in the case of the information test, the attitude test, may be used to determine what changes have been made in the mental repertoire of the audience as a result of witnessing a given film. However, what is sought here is a determination of the changes, not in facts known, but rather in attitudes to any of the aspects, either dealt with directly or touched upon indirectly in the film. That the validity of the test will depend upon the accuracy with which each specific question measures the attitude which it purports to measure, is self-evident.

The appealing characteristics of a film or films may be determined by asking audiences to make specific judgments of films with regard to these characteristics. These judgments may deal with a film as a whole or with any or all aspects.

The opinions of a lay audience or of experts on the utilization of films can be obtained by having that audience or group of experts express their feelings in response to specific questions.

It should be pointed out that the questionnaire method obtains what are essentially the subjective evaluations of those giving the answers. If we ask a group of teachers to indicate which of a given number of film applications they consider the best, we will obtain data for a consensus of opinion as to such applications. The validity of this consensus will depend upon the accurateness with which those teachers originally observed the method of film application, the thoughtfulness with which they evaluated those methods, the care they exercised in reporting their attitudes, and how representative this group of teachers was of teachers as a whole. In addition, the value of the results obtained through the use of a questionnaire is very largely dependent upon the adequacy of the questionnaire itself.

3. Rating Scale

The questions in a questionnaire can be aimed at obtaining data in terms of answers that are either open (as in the case of "write in" replies) or answers which are provided for. In the latter case one can ask for an either-or, yes-no reply, or one can give a number of choices (usually called a checklist). These choices can be asked in terms of differences in kind or degree. These last are rating scales.

The rating scale is a method of asking a specific question which forces the person answering that question to give his answer in terms of one of a group of carefully graded replies. Essentially it is a somewhat refined version of the questionnaire method. The refinement consists in that instead of asking whether a given item is liked or disliked; effective or ineffective, the rating scale sees to determine which of a group of items is most liked, next most liked or least liked; or whether a given picture is to be considered excellent, good, fair, poor, or useless with regard to its effectiveness in teaching.

The end results of any rating scale investigation are always in terms of the judgment of those who filled out the scales. The data obtained are primarily subjective. And also, since all possible answers are necessarily predetermined, it usually follows that the results obtained are rather crude: shades and nuances of opinion, which are frequently obtainable by the free answer and questionnaire methods, are well nigh impossible here. The chief advantage of the rating scale is that the findings are characteristically easier to manipulate statistically since they are given in quantitative terms and can be thus quantitatively treated.

4. Program Analyzer

For purposes of evaluation it is necessary to know how audiences react not only to a film as a whole but also to each and every feature of that film. The usual method of obtaining this kind of data is to have the audience fill out detailed questionnaires in which they are asked to indicate their reactions to specific aspects of the film. This has the drawback that the answers obtained depend on what aspects are covered by the questionnaire, the subjects' abilities to recall their earlier reactions, and the extent to which the latter portions of the film have influenced the judgment of the earlier parts. Yet the investigator cannot interrupt the projection of the film after each scene and ask the audience what they think of it.

This method in interviewing eliminates the undesirable necessity of interrupting the picture to ask questions (in which case, the initial stimulus experienced is no longer "normal"), and yet permits the obtaining of the reasons for the subject's reactions to the film nor does it run the danger that the subject has forgotten the parts liked or disliked, and the reasons for such reactions, since an objective record of the parts reacted to is made on the tape and the subject gives his reasons for his reactions in response to an exact repetition of the original stimulus. This technique furnishes:

(a) Quantitative data on the percentage of a given sample that like or dislike any given point of a program,

(b) The identity and location of the liked and the disliked parts of a program, and

(c) Why those parts were liked or disliked.

5. Observation

This method determines how people react to a film without the necessity of asking them either to make any decisions or to state those decisions. The reactions are measured directly. In other words, the attention holding power of the motion picture is measured in terms of the behavior of the audience.

6. Physiological Measures

Some investigators have attempted to find out some of the effects of specific types of film upon the physiological processes of the audience. What they wanted to know here was the extent to which motion pictures affected the basic emotionality of people or particular types of people; how those pictures might be instrumental in upsetting normal bodily functions; in what manner the actual physical condition of the audience was modified as a result of seeing that picture.

B. Inferential Measures

Information on appeals and effects need not necessarily be sought in specific test situations only. Much information can be obtained by inferential methods. Thus analysis of film content throws light on the appeals used and some of the effects sought in those films, and study of attendance figures under normal film showing conditions reveals whom the appeals may reach.

1. Item Analysis

The distinguishing characteristic of an item analysis is that it systematically breaks up the content of the material examined into some logical system of units. In order to find out what a specific film contains, it is examined, and the topics treated, items mentioned, scenes shown, and so on, are classified according to some typology which best fits the particular material dealt with and the purpose of the investigation. The final result of such an analysis gives a summary picture of what is actually included in the film and may thus be used for the interpretation of possible appeals and effects.

2. Attendance and Distribution Records

In some instances studies of film use can be made by the analysis of statistical data already in existence. Thus, box office receipts on different days of the week in themselves constitute an indication as to the relative frequency of movie attendance on those days. Comparison of gross receipts for specific types of pictures constitutes one of the most realistic measures of the audience "pulling" power of those types. If it were possible to get records of how many children's tickets are sold when certain types of pictures are shown, we could have a fairly objective indication as to what differences exist between the movie fare that reaches the children as compared with adults.

II Research Problems

All research which involves an item that goes from the hands of a producer to those of a consumer naturally divides itself into three types. These are:

1. Research of technical production aspects, which involves the means and manner of making that item;

2. Research of the distribution aspects which involves the means of getting the product from the producer to the consumer, and

3. Research of the consumer aspect which involves what happens to the product in the hands of the consumer and what the consumer's reactions are to the product.

The first of these three types of research which involves production means primarily is, by its very nature, restricted to the experts who do the producing. Information on technical problems must be gotten from the testing laboratory and the accumulated experience of the expert.

Research of the distribution aspects of any product involves the identification and characterization of the agencies that are used, and that are available for use, in getting the product to its ultimate consumer and the promotion and distribution methods used in doing so. Information here must be derived from the records of the distributor, from which may be obtained data on which agencies and methods best achieve the ends sought.

The third type of product research involves questions concerning the use made, and the effect, of the product upon the consumer. Our concern here is with this third type of research, as it applies to the field of educational film. The results of such research might, of course, well determine the objectives and methods of production and distribution.

Any research on the audience end of educational film use may be classified under one or more of the following headings:

A. Content
B. Audience Composition
C. Film Utilization
   1. Medium Comparison: a. Film versus other media, b. Types of film, c. Subject matter.
   2. Presentation Methods
D. Audience Reactions
   1. Effects: a. Information, b. Reasoning ability, c. Attitude formation, d. Interest, e. Behavior, f. Emotional reactions, g. Comparative studies.
   2. Appeals
E. Evaluation

This classification of research, it should be noted, provides for investigations of *what* is used, on *whom* it is used, *how* it is used, and, finally, with what *results*.

III Conclusions

One common characteristic of all the studies that were examined seems to be that they fail to form continuous pattern of research. Each investigator, depending upon his own experience, personal proclivities and the exigencies of the moment, has seen some one specific problem in the field of educational motion pictures, carried his investigation through, established (or failed to establish as the case may be) some particular fact concerning the use of educational film and then left it at that. It is no wonder, then, that no integrated pattern of findings has resulted from the quite considerable amount of research that has been done.

The problems which research workers in this field have typically set for themselves have dealt with fragmental aspects of the field. The informative value of a specific film in biology, the attitude forming value of a specific feature film, or the sleep disrupting of another particular film—these have been the standard problems which investigators have set up as their fields of investigation. In none of the individual studies encountered was there any attempt made to correlate the findings of that study with all the pertinent data that may have been gathered by other investigators. Even in the case of the most ambitious series of studies to date, where the effects of commercial motion pictures were studied from a variety of angles—even here no satisfactory effort was made to integrate the results obtained by the several investigators who were concerned with the separate aspects of the study.

Another factor which has been responsible for the limited value of most of the studies has been the fact that the research methods used were of a nature that did not permit establishing conclusions of more than strictly limited validity. The analyses which are typically made of data are not sufficiently intensive to reveal the essential factors that are operative in producing the results observed. To analyze a given educational film and to show that pupils with lower IQ's derive more benefit from its use than do those with higher IQ's is not sufficient. Analysis of film factors must dig deeper than has been generally done to date. For real application we must know what characteristics the motion picture technique possesses which, in the case of the duller pupils, for example, make it a more efficient transmitter of information. Only by knowing the nature of these essential characteristics can appropriate film teaching methods be formulated for groups of differing intelligence, special vocational interests, specific age or grade level, or specialization with regard to fields of subject matter. And only by identifying these basic attributes which are operative in making films what they are, can conclusions be reached that will be *generally valid* for all films.

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Among Ourselves

Notes from and by the Department of Visual Instruction of the National Education Association.

Conducted by JAMES D. FINN
Colorado State College of Education, Greeley

All Roads Lead to Denver!

THERE are at least three strong reasons for attendance at the N. E. A. Meeting this June. One is Denver. Another is Colorado. Another is the DVI program and the unusually important annual Business Meeting of the Department included in the program.

Denver is one of the truly unique cities of the United States. It stands close to the geographical centre of the country, on a mile-high plateau, the metropolis of high altitudes and western hub of bus, rail and auto lines. It is "central" for the major wonders of the Rocky Mountain world. A circle of 1000-mile radius, with center at Denver, touches Chicago and the California line, and sweeps far into Canada and Mexico. Within a few hundred miles lie Nature's famous classics, such as the Continental Divide, Carlsbad Caverns, Glacier Park, the Yellowstone, Great Salt Lake, the Black Hills, Bryce and Zion Canyons, and still closer at hand are Mesa Verde and Rocky Mountain National Parks, Estes Park, Grand Lake, with unforgettable Pike's Peak, Mount Evans, and the rest, a daily vision of majesty from the city's streets and windows.

Denver is man-created, as few cities have ever been. At sight of its magnificent trees, its thirty-five city parks of lawns, lakes and leaves, it is hard to realize that only a couple of generations ago Denver's site was a treeless plain. Tireless planting, tireless irrigation alone have made the desert blossom like a rose. From the "first white man's" cabin among Indian tepees to a beautiful city of over three hundred thousand in eight decades is something of a record. Denver is known as the "second capital" of the nation, as only Washington has more Federal Buildings than Denver. Seven Colorado institutions of higher learning, in addition to the University of Denver, maintain summer courses for teachers in a full range of subjects.

Colorado itself is a country of endless delight in summer, for visit or revisit. Of sixty-two United States peaks over 14,000 feet, fifty are in Colorado. Mountain grandeur finds its acme here. Fishing, hunting, climbing, hiking—and above all horse-back riding—are at their best in the boundless wildernesses around the Continental Divide which splits the State. Height and depth, lake and stream, plain and precipice, dim distance and towering close-up, endless vistas of scenic glory make Colorado a life-long, thrilling memory.

Such is the setting for the forthcoming sessions of the DVI, meeting in conjunction with the NEA at Denver on June 27 to July 2 next. The interesting program prepared largely by Lelia Trolinger, pinchhitting for President Starnes who was claimed by war duty, was printed partially in May and appears below in more complete form. This year the Departmental Business Meeting will have particular importance. The war has thoroughly disrupted both personnel and operation of the Department. Election of Officers will be a more difficult procedure than usual, as the customary ballot by mail has not materialized. Widest possible representation from all ten zones is therefore most desirable. The Zone Plan—which had the misfortune to run into war conditions in its birth year—will require serious discussion, and modification in the light of what has been learned during this first hectic year of effort and experiment. The relations between the Department and the magazine now serving as official organ will come up for grave consideration. In short, maximum attendance at the Business Meeting is essential for laying a sure basis for further D V I progress the coming year. For mark you, fellow members of the D V I! Despite the handicaps of infancy and war, the Zone Plan has resulted in the largest Department membership ever attained! If it can function that effectively in such a year as 1941-42, we should be able to go on to bigger things under a Zone Plan with its kinks smoothed and crannies filled.

Let everybody plan to see everybody at Denver!

N. L. G.

DVI Program

Monday, June 29

FIRST SESSION—East High School

1:45 P. M. Joint Meeting with the Department of Secondary Teachers

3:15 P. M. *Radio and Recordings As Classroom Aids*
(Presiding, H. J. Dailey, Lexington, Ky.)
"Radio and Recordings in the Classroom"
I. Keith Tyler, Director, Evaluation of School Broadcasts, Ohio University, Columbus
"Demonstration Lesson Using a Recording"
Douglas Ward, College High School, State College of Education, Greeley, Colo.

4:30 P. M. Administration Building
"Demonstration of the Production of a Filmstrip"
(Denver Public School System)

Tuesday, June 30

SECOND SESSION—Luncheon 12:15
Albany Hotel Rose Room
(Presiding, Robert Collier, Jr., Denver Schools)
"Word Picture of Early Denver"—
Joseph Emerson Smith

THIRD SESSION—Ebert School Auditorium

2:15 P. M. *How Can We Overcome a Slow-down of the Audio-Visual Program Due to the Difficulty of Securing Equipment?*

(Presiding, U. S. Burt, Corvallis, Ore.)

"Trends in the Production of Motion Pictures"
J. E. Hansen, Chief, Bureau of Visual Instruction, University of Wisconsin, Madison

"Prints and Photographs in the Classroom"
Ella Callista Clark, Winona State College, Minn.

3:30 P. M. Annual Business Meeting

3:45 P. M. Panel Discussion—*All-Out Utilization of Available Audio-Visual Aids*

(Chairman, D. Arthur Bricker, Supervisor Visual Instruction, Cincinnati, Ohio, Public Schools)

Participants: R. R. Ford, British Library of Information, New York City; C. C. Lemmon, Visual Education Director, Salt Lake City; Alice Mullen, Public Schools, Ironwood, Mich; Arthur L. Payne, Director, Audio-Visual Education, City Schools, Greeley, Colo.; Kenneth C. Rugg, Principal, Natrona Co. High School, Midwest, Wyo.; W. M. Spackman, Director, Department of Public Information, University of Colorado, Boulder; H. L. Walton, Supervisor, Audio-Visual Aids, Public Schools, Garden City, Kan.; Don G. Williams, Public Schools, Berkeley, Cal.

ZONE VIII

The nominating committee of Zone VIII circularized the executive committee asking them to vote on the proposal that the present officers be held over until next year.

Radio Conference in Colorado

The Denver Public Schools held their second annual conference on radio and education in cooperation with the Rocky Mountain Radio Council at Morey Junior High School on April 10 and 11. Headlining the conference were I. Keith Tyler and Seerly Reid of Ohio University. The opening program included an address by Charles E. Greene, Superintendent of the Denver Public Schools, on "Radio in Education."

The Friday morning session also included a panel on "How Teachers Utilize the Radio" and two speeches, one by Lelia Trolinger, President of Zone VIII, who spoke on "Transcriptions Available to Colorado Schools" and Robert Hudson, Director of the Rocky Mountain Radio Council, who spoke on "Broadcasting in Time of War."

The luncheon meeting featured the key-note address by Dr. Tyler. The afternoon meetings included a series of panel discussions on the "Implication of Radio Listening Interests to Education." Group meetings were also held later in the afternoon on the "Utilization of Radio Programs" and the "Teaching of Radio Programs and the Teaching of Radio Program Discrimination."

Group meetings Saturday included such topics as "Children's Programs", "Evaluation Techniques", and "Dramatizing Democracy by Film and Radio".

DA-LITE MODEL B spring-operated hanging screen, on which a scene from Great Northern Railway's beautiful color movie on Glacier National Park is shown. Mr. O. J. McGillis, Advertising Manager, writes—"We use Da-Lite Screens exclusively. The Da-Lite Glass-Beaded surface brings out the full brilliance of color film as no other surface can."

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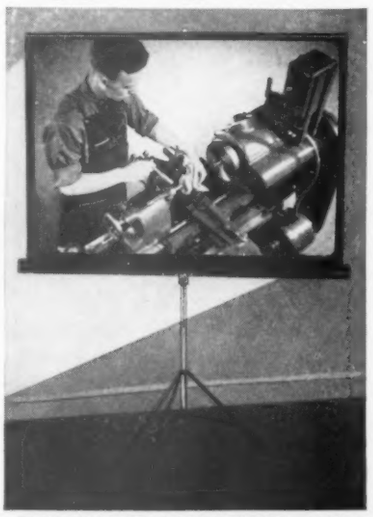

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is extensively used not only in schools and universities but also by the armed forces, and by leading war production plants for training defense workers. The scene shown here is from one of the new vocational training films of the U.S. Office of Education. The Challenger can be set up instantly anywhere and is easily carried from place to place.

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SCHOOL MADE MOTION PICTURES

IN wartime also schools must be awake to the necessity of keeping the public informed on what they are doing. To assure present and future support of education, educators should continue to make significant films for their public relations program.

This department hopes that many such films will be made during the coming school year.

One of the recent public relations films, *Alert Minds —Alert Bodies,* was produced in the Oceanside elementary schools, Oceanside, New York. The 300-foot 16mm. production was filmed by two teachers, Miss Barry and Miss Marion Smith. Miss Smith describes the film as follows: "Our main idea in developing the film was to show the work of the schools to our community in a graphic manner. We selected three areas of the elementary school program for film treatment: 1. reading, from the first primer story-telling to the advanced silent reading in the upper grades; 2. an extra-curricular club, which was making greeting cards at the time the film was being made; and 3. a class trip to the local blacksmith shop. We felt that these three phases of elementary school work needed clarification in the minds of the school patrons."

Another recent public relations film has been made under the sponsorship of the New Haven Teachers' League, New Haven, Conn. *The Children* is a 400-foot sound production built about one theme: "The schools' prime purpose is to develop the potentialities of all the children so that they may become happier, healthier, more useful citizens of the community and of the nation."

In the film, scenes of children of all economic backgrounds, at school, at home, on the playgrounds and streets of a typical New England city (New Haven) indicates the wide range of individual differences of the children who must be prepared for life by the public schools. Classes for crippled and feeble-minded, industrial arts groups, health and physical education, nursery schools, Americanization work, guidance, home-making, and many other typical and atypical school situations are included. A running commentary throughout the film explains the scenes adequately.

Many persons contributed to the making of *The Children.* The New Haven High School Photoplay Club and the Department of Audio-Visual Education furnished the equipment and most of the technicians. Musical background for the opening and closing of the film was furnished by the high school orchestra. Research consultant for the film was Dr. Norma E. Cutts, psychologist. Camera work was done by a graduate of the photoplay club; editing, and other technical assistance by club members. Shooting script and direction were done by Donald Eldridge, audio-visual director.

Copies of the film are available from the New Haven Teachers' League at $1 per booking.

By HARDY R. FINCH
Head of the English Department
Greenwich High School, Greenwich, Conn.

With a question box on the making of school film productions, conducted by **GODFREY ELLIOTT,** Oakvale, W. Va.
Readers are invited to submit questions.

Movie Contest Winners

The two winning films in the "Make Your Own Movies" contest of the National Board of Review's 4-Star Clubs use the world crisis as their themes. First award went to the Cinemasters Club of Herbert Hoover High School in San Diego, Calif., for their film *Hoover High Prepares.* Using Kodachrome film, the club photographed the work of the school in preparing for defense. They show such activities as air-raid drills, first-aid classes, bandage rolling, and the full process of stretcher-making. Done with imagination and skill, the picture is an excellent example of school movie making.

The Photo Patrons Club of East Side High School in Newark, N. J. received Honorable Mention in the contest. Their film, entitled *Escape to Freedom,* tells a story of Nazi Germany in which a girl whose father has been imprisoned by the Nazis, is helped by a young man in the American Consulate. Upon the framework of this plot, life under a dictatorship is compared with the freedom in our country providing a powerful plea for the defense of our democracy. A spoken commentary and background music on synchronized records heighten the drama of the film.

Judges of the contest were members of the Amateur Cinema League. First prize was an engraved silver cup. This year's contest is the sixth held by the National Board of Review of Motion Pictures for its 4-Star Clubs, which it fosters in schools in various parts of the country for the study of the motion picture.

Summer Course in Film Production

A course in "The Production of Educational Films" is being offered during the summer session under the sponsorship of Teachers College, Columbia University. The course, Education s217MP, will be given by Mr. Irving Hartley at the Hartley Studios, 20 West 47th Street, New York City. Admission to the course is contingent upon the approval of the instructor. Two points of credit at Teachers College will be granted to those who complete the summer work.

According to the announcement, "The course is for those interested in school-made films as a device for producing local curriculum material, records of important school activities, and public relations materials." Textbook for the course is "Producing School Movies" (National Council of Teachers of English, 1941).

"ART IN SAN FRANCISCO" A new 3-reel 16mm sound film

The only motion picture ever made showing famous artists at work and at play. In a modern metropolis . . . a story without props, without actors . . . laid in one of the most colorful seaport cities of the world.

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Question Box on School Film Production

1. What is the best way for us to go about selecting an idea for our first film?

The school can prevent a considerable waste in time and materials by approaching the production of its first film with intelligence and foresight. It is recommended that those in charge of the proposed project study such specialized references as *Students Make Movies*, *Making School Movies*, and *Producing School Movies*. In the latter reference, Child and Finch suggest a few simple ideas such as these to guide the beginning group: (1) Choose a simple idea if you are just beginning: (2) Select a story that may be produced without overtaxing your school facilities; (3) Be sure that your story will be of interest to the audience for which the film is intended; (4) Choose a subject that can be told by action.

2. What is the length of a fade-in and a fade-out?

The length of a fade may vary according to the tempo of the action, but the average fade probably will use about six inches of film (20 frames, or one and one-quarter seconds of screen time at 16 frames speed).

3. Why is it so useful to have "depth of focus" tables for your 16mm lens?

When working at close distances and at low apertures, the plane of focus must be fairly exact, in other words, the allowable tolerance is small. Under such conditions it is extremely useful to know which objects will be in focus and which objects will not be in focus. The function of the depth of focus table is to permit rapid calculation of the nearest and farthest limits of focus at stated distances and aperture openings. For example, if the 1-inch lens is being focused on an object at six feet, by reference to the depth of focus table, the cameraman learns that at f/2.8 the limits of focus are 5′-0″ to 7′-6″; at f/5.6, 5′-2″ to 10′-6″; at f/8, 3′-8″ to 15′-0″.

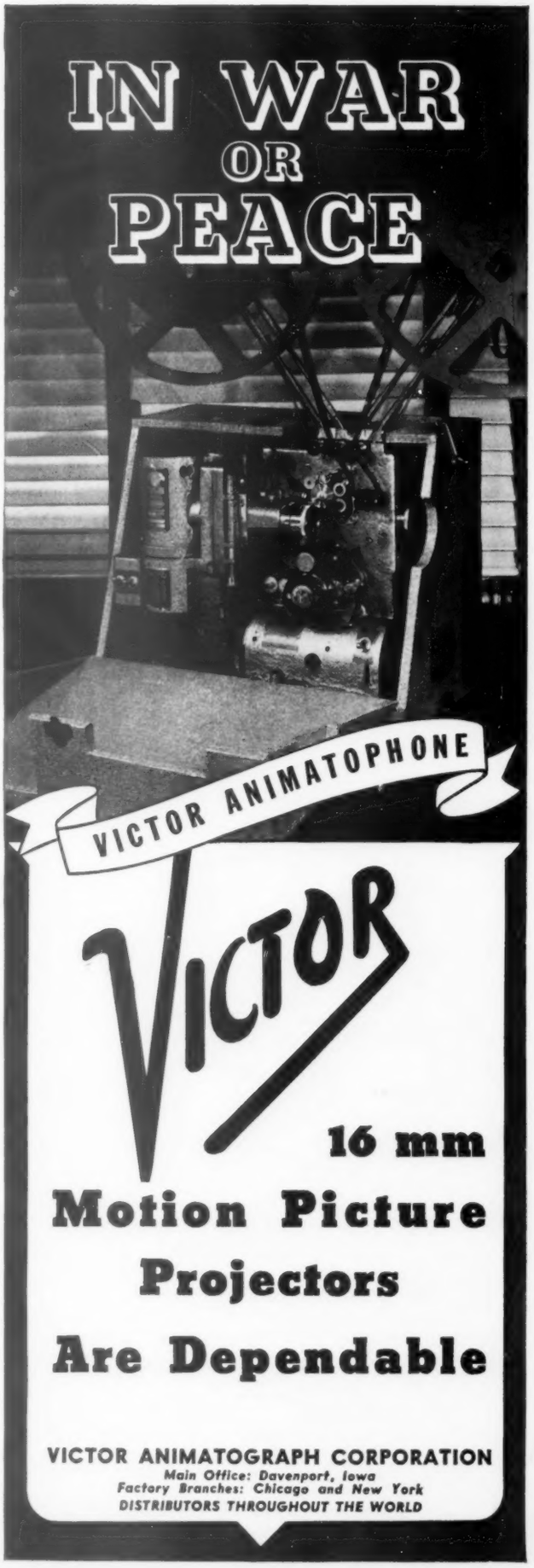
4. Where can we obtain program material for our film production club?

A great number of illustrated lectures and exhibits on photography are available on loan from the School Service Division of the Eastman Kodak Company, Rochester, N. Y. A series of teaching films for amateur cinematographers has been produced by Kenneth F. Space under the title of "You Can Make Good Movies". The series includes such film lessons as "Common Mistakes and Their Correction", "Exposure and Exposure Meters", "Film Editing", and "How To Use Filters". These films are available for rental from The Harmon Foundation, 140 Nassau Street, New York City. In addition to these suggestions, the richest sources of club programs are the films produced by other schools.

5. Would you recommend the use of film that is advertised to sell at a price considerably below the so-called standard?

It is extremely doubtful if any "off-brand" movie film ever brings satisfaction to its user. Such film stocks, often advertised at emulsion speeds far in excess of actual value, and sold at figures far below standard prices, would lead one to believe that some of the established manufacturers are making enormous profits on their products. In truth, the purchaser always gets just about what he pays for, which in the case of standard brand films is represented by such things as perfection in manufacture, standardization of performance, skill in processing the exposed product, and a number of other factors too numerous to list here.

(*Concluded on page 237*)



NEW FILMS OF THE MONTH

As They Look to A Teacher Committee

Conducted by L. C. LARSON
Instructor in School of Education
Consultant in Audio-Visual Aids
Indiana University, Bloomington

Assisted by LLOYD F. EVANS
Assistant in Audio-Visual Aids
Extension Division
Indiana University, Bloomington

Hidden Hunger (American Film Center, 630 Fifth Avenue, New York City) 21 minutes, 16 mm. sound. Apply to distributor for list of depositories.

Mr. Squire, a farmer, is shown looking over his crops at the close of day. A Little Man materializes out of a hay field. He tells Mr. Squire that he represents growing things which are being treated "unfairly." If food products are not used to build good bodies, he threatens to stop all things from growing at the end of one month.

Mr. Squire, with a crusader's zeal, starts out on a one-man, one-month campaign to reform the eating habits of the nation. He urges a truck driver to eat raw vegetables, tries to persuade women customers in a super food market to purchase different types of food, tells a housewife that she kills all vitamins by putting soda in peas to keep them green, and tries to persuade her to cook foods properly.

Mr. Squire ends up in court charged with being a public nuisance and disturbing the peace. The court is not impressed with his story until Dr. Downey overhears the proceedings and comes to Squire's aid with scientific data on nutrition and a description of the work of nutrition councils over the country. The butcher, Little Man, tries to persuade Mr. Squire that his idea was a dream, but the farmer insists that the threat of hidden hunger is real, and is always around us.

COMMITTEE APPRAISAL: Both public school teachers and adult leaders will find this film useful for motivating discussion of the effects of dietary deficiencies and the selection, preparation, and serving of foods. The information is authentic. It is unfortunate that even though "hidden hunger" is a very realistic problem confronting a startling proportion of our population, the script writer resorted to a preposterous story as a vehicle for the presentation of the excellent ideas submitted by the nutrition consultant.

Before the Doctor Comes (American Red Cross, 19 East 47th Street, New York City) 41 minutes, 16 mm. sound. Sale price $74.20.

While a montage of accident scenes and first aiders at work documents the 100,000 deaths and more than ten million injuries that occur annually through accidents at work, at home, and on the highways in the United States, the important role of the trained first-aider, who knows what to do "before the doctor comes" is explained.

The film then shows Dr. Thompson of the American Red Cross presenting lectures and demonstrations to teach correct procedures in the first aid treatment of accident victims.

Included in the first reel are techniques for digital, tourniquet, and direct compress control of bleeding, and the proper care of the patient to minimize the effects of shock. The second reel illustrates the physiology of breathing and applies the principles so evolved in a demonstration of the correct method in giving artificial respiration to accident victims. Following this, the treatment of minor and severe burns is explained and demonstrated. Reels three and four are concerned with first aid for fractures, the application of splints, and methods of transporting an injured person under emergency conditions. A short summary of the content of the Red Cross first aid course completes the film.

COMMITTEE APPRAISAL: "Before the Doctor Comes" illustrates the type of instruction given in the Red Cross first aid course in a manner designed to encourage enrollment in the courses. This film should be valuable to instructors in first aid courses using the Red Cross textbook for illustrating and demonstrating the specific lessons covered by its content. The film would have been more effective if the demonstrations had been presented under conditions approximating those existing at scenes of actual accidents.

A Child Went Forth (New York University Film Library, Washington Square, New York City) 20 minutes, 16 mm. sound. Produced by the National Association of Nursery Educators. Sale price $60.00.

An exposition of some of the principles of progressive education is integrated by the commentator with the sound and picture story of childrens' experiences at a summer camp set up on an ordinary farm.

Trained educators provide unobtrusive guidance while the children explore their new environment. Children from two to seven years old walk in daisy fields—become acquainted with a dog and a goat—with rabbits, kittens, mice, ducks, frogs—help build a wading pool—play in a tree house that is now a ship, now a castle—saw boards, paint boxes, and pound nails—in "a world where there is time to find out what it's all about, and where nobody tells you what to do—a world where there are nice grown-ups around, but they don't 'butt in.'"

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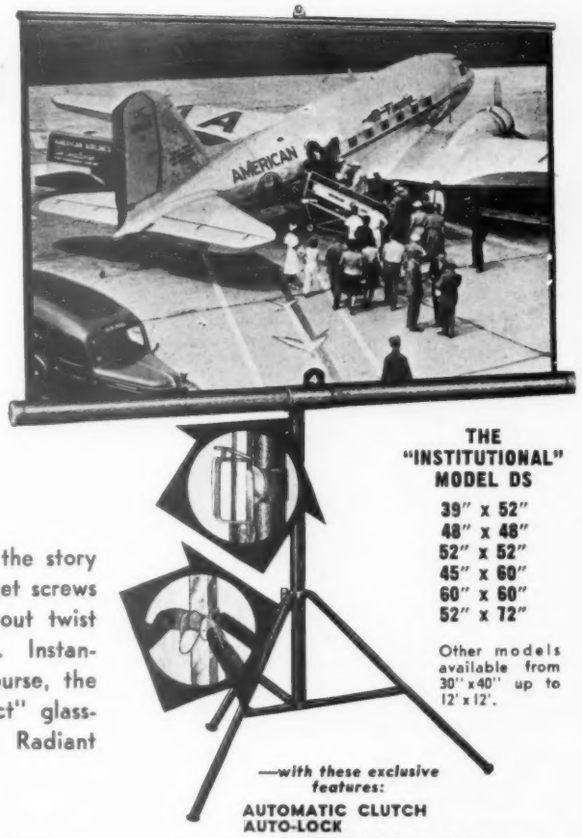

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The children are allowed to make their own social adjustments, and they are housed, fed, and guided into a program of activities under a plan calculated to encourage physical health, mental alertness, and courage to attack new problems.

The commentator, Munro Leaf, points out some of the advantages of such farm camps as evacuation centers for city children under war conditions.

COMMITTEE APPRAISAL: This film provides unusual demonstrations of basic methods, specific techniques, and equipment which can be easily obtained or made for the organization and operation of centers for the care and training of children from two to seven. It should be useful in training courses for nursery school, kindergarten, and primary teachers, camp and playground supervisors, and volunteer workers in childrens' groups. It should be especially valuable to stimulate interest in, and provide guidance for programs now under way for community care of children whose normal pattern of life has been and will be disarranged increasingly by the war.

Fighting the Fire Bomb (Transfilm, Incorporated, 9 Rockefeller Plaza, New York City) 14 minutes, 16 mm. sound. Sale price, black and white $38.00, Kodachrome $68.00. Guide furnished.

This official training film of the Office of Civilian Defense tells the story of the fire bomb, what it is, how it is used against civilian populations in war, and how to control it.

The common magnesium incendiary bomb is shown, together with actual fires resulting from an incendiary air attack. A burning fire bomb in the living room of a house is brought under control with a home fire extinguisher. The construction of the bomb and the chemical reactions of its burning which require special treatment to control are shown in animation. Proper procedures for controlling magnesium incendiaries and the fires started by them with various types of home equipment; sand, soda-acid, foam-type and pump tank extinguishers are demonstrated under actual conditions in the home.

How to make homes less vulnerable to fire bomb attack is shown in detail—the removal of flammable material from attics—sand treatment of attic floors—and installation of proper fire-fighting equipment and training in its use. A series of flashbacks review the facts and skills presented to support the conclusion—the fire bomb can be controlled by an informed and trained citizenry.

COMMITTEE APPRAISAL: Both the pictorial content and the commentary are convincingly used to show that the fire bomb can be fought and to teach how to fight it effectively and with reasonable safety. Information required for intelligent action is introduced in a functional fashion and the necessary skills and proper procedures are demonstrated by members of an average family.

An excellent film for teaching the control of the fire bomb to students from intermediate grades through college, to general adult groups, and to special classes in civil protection. Science teachers will be particularly interested in the chemical processes demonstrated in this film.

School Made Motion Pictures

(*Concluded from page 235*)

6. Why isn't 16mm negative film more widely used in school film production?

Any school that has ever tried to work with 16mm negative film can answer that question very quickly. Briefly, the advantages of the negative-positive process for the school are: (1) at no increase in film cost, it permits the original to be preserved, and (2) it permits the printing of additional copies of the film at about half the cost of reversal dupes. For the school production, however, the disadvantages will weigh much heavier: (1) the negative is extremely difficult for the inexperienced amateur to edit, and (2) it has a substantial tendency toward graininess which can become objectionable on the screen. All things considered, the ease of editing makes the reversal films more popular in the amateur field. G. E.

War Production Aids

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News and

Visual Education on World Federation Program at Montreal

Dr. John E. Dugan, Chairman of the Section on Visual Education of the World Federation of Education Associations, announces that visual education is being included in plans which are under way for the Conference of the World Federation of Education Associations to be held at Montreal, Canada, July 8th, 9th and 10th, 1942. Delegates are expected from various countries of this hemisphere and from other nations which can send representatives at this time.

The program of the Section on Visual Education will be concerned with the role of visual education in the present crisis, and will pay particular attention to the ways in which visual education can contribute to a better understanding and closer relationship between the nations of this hemisphere.

Machine Shop Films Do Good Teaching Job

The training division of the Sperry Gyroscope Company has been using the U. S. Office of Education Machine Shop Films, distributed by Castle Films, and conducted a little experiment recently with a two-hour class of ten girls to test the effectiveness of films on "The Micrometer" and "The Vernier." None of the girls had ever used a micrometer, and some had never seen one. The films carried practically the entire burden of instruction.

After viewing the Micrometer film and hearing a three-minute oral explanation by the instructor on "feel", each girl made ten measurements on calibrated bars to 1/1000 inch. Of the 100 readings thus made, 77% were correct to .001 inch, 8% were wrong, due to misreading of a .025 inch division, and 15% were true errors. After viewing the Vernier film and hearing a six-minute oral elaboration by the instructor on the correct holding of the micrometer, each girl made ten additional measurements to 1/10,000 inch. Of these readings, 35% were correct to an accuracy of .0001 inch, 54% to .0002 inch, 5% were wrong due to misreading of a .005 inch division, and 41% were true errors. (*Penn. College for Women Bulletin*).

Georgia Audio-Visual Meeting

Last month's *News Letter from* the University System of Georgia reports an interesting and beneficial program enjoyed by the Audio-Visual Department of the Georgia Education Association in Savannah April 24. Mr. J. C. Wardlaw, President of the Department, presided. Dr. H. B. Ritchie, of the University of Georgia, spoke on "Teacher Training in Audio-Visual Aids in Education," pointing out the important part that visual aids and radio are playing in the present program of adult education. Mr. Fred Stewart, Visual Education Supervisor of the State W. P. A., addressed the group on "Production of Visual Aids in Georgia." He discussed the formation of the project of which he is head and which is under the sponsorship of the State Department of Education.

Notes

Texas Radio and Visual Conference

The Second Annual Texas Conference on Radio and Visual Education, sponsored by the State Department of Education, which met at Baylor University, Waco on April 23, 24 and 25 was outstanding in many respects. Outstanding in attendance—more than 900 school superintendents, college presidents, teachers, radio and visual education specialists and civic leaders from every section of Texas and many other states attended. Outstanding in being practical instead of theoretical, dealing extensively with work-study groups and clinics on problems in radio and visual education. Outstanding in its attention to war problems and necessity for harnessing these two dynamic tools in training, informing and inspiring our millions to win the war and the peace. Outstanding in organizing Zone IX, Division of Visual Instruction, of the National Education Association, and Region V of the Association for Education by Radio.

The Conference was inaugurated one year ago by Dr. L. A. Woods, State Superintendent of Schools, and organized and administered by John W. Gunstream, Director of Radio and Visual Education, State Department of Education. Mr. Gunstream is to be congratulated on providing the outstanding state school radio program in the Texas School of the Air and in creating an annual official conference on radio and visual education.

Amateur Color Films Wanted by Army

The Chief of Engineers, United States Army, has issued an official notice urging all cinematographers, amateur and professional, to list their 16mm Kodachrome films photographed outside the territorial limits of the United States with the Engineer Board immediately. Films should not be sent until requested. Letters should be addressed to Motion Picture Section, The Engineer Board, Fort Belvoir, Virginia, giving full information as to length of films, country in which photographed, date when made, etc. A statement permitting duplication of scenes should also be included.

Film Aids Government Nutrition Program

A new educational program to build a strong nation by teaching Americans how to win the war on the food front is in full swing under the aegis of the Federal Security Agency. As part of its National Nutrition Program the Office of Defense Health and Welfare Services initiated the educational campaign to teach every man, woman and child in the country the proper use and conservation of our supply of food products.

One of the dramatic ways in which this project is being carried to the American public is through the motion picture, "Hidden Hunger," starring Walter Brennan, to be released to theatres by the Federal Security Agency. The two-reel film was officially launched at a preview in Washington, D. C., recently.

The picture was produced by the American Film Center at the Fine Arts Studio in Hollywood. Funds

(Concluded on page 241)

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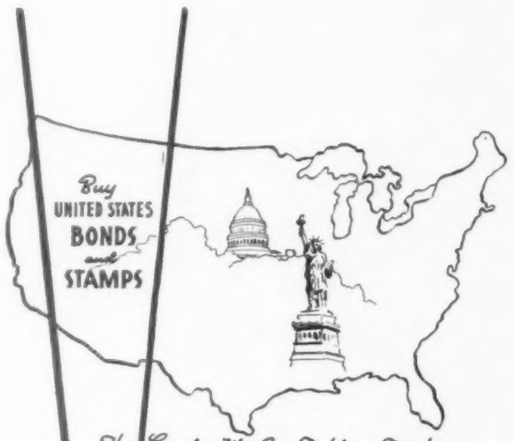

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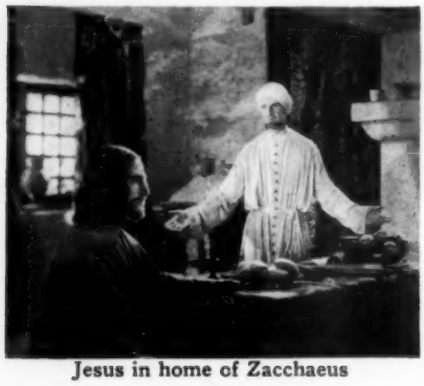
Current Film News

■ Bell & Howell Company, 1801 Larchmont Ave., Chicago, has acquired for general circulation the fourth in the Cathedral Films series of religious two-reel 16 mm sound films, titled:

No Greater Power—Zacchaeus in Film—The story of Zacchaeus, the poor potter, who became a rich money lender and tax collector in the service of Rome. He was despised by his fellow Jews until Jesus sought him out, stayed at his house, and convinced him how wrong was his idea that there was no



Jesus in home of Zacchaeus

greater power than that which gold bestows. This 20-minute film is professionally made, and reflects Hollywood production standards. Available for rental or lease.

■ Walter O. Gutlohn, Inc., 25 W. 45th St., New York City, have acquired the following subject for distribution:

Linoleum Block Printing (from Koerner)—1 reel, 16 mm silent. Ruth Gikow, nationally known graphic artist, demonstrates the cutting and printing of the linoleum block. Recommended for use in all grades from grammar school to university and art school.

■ National Film Board Of Canada, Ottawa, announces that the following Canadian films have been released:

Ottawa—Wartime Capital—16mm sound, 11 minutes—A picture of government under stress of war, from the offices of key officials down to the crowded desk of the most junior stenographer. Here the war plan of the country is conceived and is seen translated into action, with Canadian men, ships and airplanes in combat with the enemy.

Canadian Landscape — 18 minutes, sound and color—vivid portrayal of the work of one of the foremost artists of this continent, Alexander Young Jackson. The camera follows Jackson to the northern hills of Ontario, brilliant with their fall coloring, and to the snow-covered Quebec countryside; then to his Toronto studio where Mr. Jackson turns his landscape sketch into a large canvas, the film following each step in the process. Photographed in Kodachrome, the paints the artist uses appear in truthful reproduction on the screen.

■ Transfilm, Inc., 35 W. 45th St., New York City, producer of "Fighting the Fire Bomb," has completed another civilian defensive movie, namely:

Fight that Fire!—1 reel, black-and white or color, 16mm sound. It demonstrates the most effective methods of fighting this enemy that can destroy vital war materials, and gives clear-cut instructions in the use of right fire-fighting weapons. This film is approved by the U. S. Office of Civilian Defense and leading fire protection organizations.

Additional defense films are in production, dealing with correct procedures during an air raid, first aid and home protection against gas, and high explosive bombs.

■ Post Pictures Corporation, 723 Seventh Ave., New York City, announces the release of

Capt Fury—the fourth in a series of theatrical productions Post is making available in 16 mm sound. The previous three subjects, as announced in these columns, were "Zenobia", "There Goes My Heart" and "Topper Takes a Trip." "Captain Fury" is a full length production featuring Brian Aherne in an adventure story based on the life of an Australian "Robin Hood" and his fight for freedom a century ago.

The 1942 catalog detailing the complete list of full length features now being offered in 16 mm sound through Post Pictures Corporation may be had on request to the company.

■ British Library of Information, 30 Rockefeller Plaza, New York, reports the following "Recent Additions" from abroad, each a 1-reel sound subject:

Battle of the Books—burning of banned books by the Nazis, the effect of the blitz on Britain's publishing trade, wartime reading habits and the position of writers in a democracy.

A Few Ounces A Day—all-diagrammatic film (Isotype) explaining in simple terms the need for collecting salvage of all kinds and how prevention of waste helps reduce wartime shortages.

Fighter Pilot—work of a fighter pilot in the air and on the ground shown in thrilling detail with actual combat shots.

H.M. Navies Go To Sea—His Majesty's Navies in action in every ocean of the world.

Empire's New Armies—the new techniques of modern warfare, emphasizing various types of mobile forces, air invasion and the value of women.

R.A.F. Action—a review of the highlights of R.A.F. activities in Britain and the Dominions, with illustrations of all latest types of bombers and fighters.

South Africa Marches—a South African production covering all aspects of her armed forces and armament industry.

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Venture Adventure—story of Britain's Air Training Corps, which provides specialized training for boys between the time they leave school and the draft age.

■ General Electric Company, Schenectady, New York, has completed a new series of six one-reel, all-color sound motion pictures designed to help speed war efforts through the faster and better training of welding operators.

The Inside of Arc Welding—title of the series—will show for the first time just what actually goes on inside the arc and, therefore, will be of great interest to the expert welder as well as the beginner. Vivid charts, animation, demonstrations by expert operators, close-ups of the arc in action, as well as cross sections of good and bad welds are combined to bring to even the largest of classes the benefit of individual instruction.

Each of the six parts of "The Inside of Arc Welding" is complete in itself and presents in detail one particular phase of arc welding. The first film covers

View from "Inside of Arc Welding"

the fundamentals of arc welding. Others deal with technique of arc control and electrode manipulation for all welding positions. Clearly shown, explained, and emphasized throughout are the four principal factors of good welding—current setting, angle of electrode, arc length, and speed of travel.

The films were produced by the Raphael G. Wolff Studios, Hollywood, who have evolved a new technique for picturing this difficult subject. Technical supervision was by the General Electric Welding Laboratories, with the cooperation of government and industry representatives. The 16 mm films may be obtained for single showings, by writing to the Visual Instruction Section, Publicity Department, General Electric Co.

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News and Notes

(*Concluded from page 239*)

for the production were provided by Swift & Company. It is non-commercial in character and presents the newer scientific knowledge of nutrition.

Since the film is one of the most important projects carried out by the Office of Defense Health and Welfare Services under Administrator McNutt, the latter is asking national organizations such as men's and women's clubs and service groups, educational groups, youth groups and similar bodies, to help promote the film as part of their effort for our national defense program.

Workshop on Auditory Problems Uses Films

The National Workshop of teachers of the hard of hearing will convene on the campus of The University of Southern California, July 2 and 3, to discuss problems of the hard of hearing in war time. Motion pictures for rehabilitation of the handicapped and for training in speech reading will be demonstrated. Mr. B. V. Morkovin, Director of the Hearing Clinic, University of Southern California, reports that these films were successfully used all over the country last year.

Ban on Amateur Cameras Lifted at Marine Studios

Since the opening of Marine Studios, world's only oceanarium, in 1938, all amateur motion picture cameras have been banned. At a recent meeting of the Board of Directors, it was decided to open the huge ocean-side tanks to the amateur movie camera fan. Built originally as an underwater motion picture studio and designed especially for Hollywood feature productions all experimental work has now been completed, and officials have declared open season on the thousands of brilliantly colored tropical specimens for 8mm. and 16mm. cameras. Thirty-five millimeter cameras, however, still are prohibited, except by special permission.

During the past three years innumerable numbers of short subjects have been produced by the major motion picture companies, namely among them, the Pete Smith Specialty, *Marine Circus;* Grantland Rice Sportlight, *Marine Round-Up;* and a large number of newsreel subjects.

Additional Summer Audio-Visual Courses

(*Supplementing April and May Listings*)

Louisiana

Centenary College, Shreveport — June 2-Aug. 4
Audio and Visual Aids in Teaching (3) A. J. Middlebrooks

Minnesota

State Teachers College, Duluth — June 8-July 17
Audio-Visual Education (4 qr.) George S. Corfield

Oklahoma

Okla. A. & M. College, Stillwater
Introduction to Visual Education; Visual Education (2 each) Haskell Pruett-J. C. Muerman

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Motion Pictures—Not for Theatres

(*Continued from page 223*)

Christian Education. It was published by the Westminster Press in 1932.

When Miller died so suddenly, leaving plans at loose ends, the relationship of the Presbyterian board and the Harmon Foundation became somewhat delicate, and only the high character and good faith of those concerned evolved a happy ending. No formal contract had been drawn. It was understood, however, that there would be a generous number of exchanges scattered over the country, and that the board would pay for a proportional number of prints of the Harmon productions. But, in reviewing the situation after Miller's death, Robinson concluded that much fewer exchanges could serve the project at the start of distribution with fewer prints. Miss Brady naturally sought to protect the Harmon Foundation by obtaining a contract, and Robinson, without in the slightest intending to repudiate the original agreement, naturally wished first to see some of the "I Am the Way" pictures to judge the probable church demand for them. This threw the responsibility for delivery upon Wythe; but he, in turn, had been prevented from prompter completion of the series by the unanticipated difficulties of obtaining and examining the "King of Kings" material from Hollywood.

The "I Am the Way" reels were never fully completed by Wythe. It had been intended to "score" them with sound, and, to demonstrate with one subject, he obtained coöperation of the Radio Corporation of America. Not only the R.C.A. recording and studio equipment was thus made available for the experiment, but a full choir from the Roxy Theatre, New York, and the large orchestra from the Broadway production "Blossom Time" volunteered to provide the impressive sound. Everything seemed right for continuing the plan despite the death of Harmon, but the funds intended for the purpose became bogged in a real estate stagnation, and the work was obliged to stop. However, the Foundation goes on even today with the library so auspiciously begun, and Miss Brady, with a utility film man who can photograph occasional scenes as well as care for the institution reels, adds from time to time to the supply.

Other materials are sent in by denominational efforts outside, such as the picture made in 1934 by John, son of the Rev. W. H. Gable, head of the Rocky Boy Mission in Montana, in coöperation with the Foundation. It is a three-reeler called "Below the White Top," and it shows the work of the Rev. John Killinger in the Virginia Blue Ridge country. It is in addition to several other subjects similarly produced by John Gable. In February, 1936, a 16-mm. silent picture was completed under Foundation sponsorship by amateurs of Port Washington, Long Island. It gained general publicity because the "leading man" and "leading lady" announced their engagement to be married coincidentally with the preview.

Major productions made with Foundation support and sponsorship are a number in the wider missionary field. They include eight informative reels on China, three concerning India, a trio of African titles, and approximately four reels covering religious activities in Brazil. Other projects are constantly in work or under consideration.

One of the most fervently held policies of the Foundation has been always that the organization of a proper church film program should be maintained, if not initiated, by the churches themselves. The Foundation was willing to gather necessary information to point out objectives, and to bring active persons together; but it positively would not undertake the support of an enterprise which so manifestly should be the full responsibility of the religious orders. It therefore seemed a happy culmination of the Foundation's seventeen years of earnest endeavor when, March 25, 1942, the Religious Film Association, Inc., opened headquarters at 297 Fourth Avenue, New York.

This enterprise—with William L. Rogers, who had produced a number of interesting films under Foundation auspices, as executive secretary—was on that date described as the union of sixteen leading Protestant denominations. The purpose was to distribute suitable motion pictures for the ultimate benefit of some 122,000 churches. Apart from this ambitious goal, interest of the non-theatrical field in general was aroused by the inclusion of a novel circulation idea. The large publishing houses maintained by the various leading sects were to take over the physical handling of the reels. In other words, this plan was not just a dream, on paper. It was so far a reality that the Association already possessed the machinery for an effective distribution system, with operators in all centers currently used for sales of printed literature, trained and seasoned in the specialized objectives, and already in friendly contact with the customers.

Success of this new undertaking obviously must be a matter for future record. Its leadership gives luster to the bright promise of its approach. The chairman is Lovick Pierce, of the Methodist Publishing House at Dallas, Texas. George W. Card, of the Baptist Sunday School Board at Nashville, Tennessee, is vice-chairman; and John Ribble, secretary of the Presbyterian Board of Christian Education at Philadelphia, is secretary-treasurer.

The early efforts of the Harmon Foundation to bring about a similar amalgamation of religious interests had been to develop a film service through the Federal Council of Churches in America. Some passing reference to that experience has been made in preceding paragraphs. When progress in that direction became difficult, the Foundation turned its attention toward the International Council of Religious Education as a group better qualified to attack the problem. Out of the proposals and conferences—out of all the accumulated experience, indeed—emerged at last the present Religious Film Association. If this does not succeed, however, it is assured that the Harmon Foundation will try again, in some other way, to see that American churches are regularly supplied with proper films.

In those eventful years since the establishment of the Religious Motion Picture Foundation in 1925, Miss Brady has acquired a comprehensive knowledge of non-theatrical problems and undoubtedly has made, in addition to her labors as an instrument of the Foundation, a valuable personal contribution to the field. The various endeavors listed in the organization's current literature owe much to her conscientious support as an individual; and it must be observed that all have been encouraged with the clear understanding that their work is expected to be self-supporting, and that the Foundation will not be controlled, in its own words, "by any denomination, religious faction or prejudice."

(To be continued)

S.V.E. Kodachrome Slides

Four new catalogs of Kodachrome 2"x2" slides, available from the extensive library of the Society for Visual Education, have just come off the press. They present a wide selection of color slides on the following: *The Arts*—44 pp. (architecture; paintings—religious, secular and juvenile; sculpture; landscape gardening; literature; costumes; fashions; dances; design and crafts); *The Social Studies* 72 pp. (United States and world history; geography; world's fairs; sports; transportation and communication; sociology); *The Sciences*—26 pp. (nature study for young science students; botany, zoology, biology, geology, etc.; medical and technical subjects; useful arts); *The Beale Collection*—26 pp. (from hand-painted glass slides of the illustrations of Joseph Boggs Beale).

To obtain copies of these catalogues, write to the Society for Visual Education, Inc., 100 East Ohio Street, Chicago, Ill.

Slide Viewer

The new "Hollywood Viewer", manufactured by Craftsmen's Guild, 5773 W. Olympic Boulevard, Los Angeles, California, is made of Tenite and designed for viewing 2" x 2" Kodachrome slides and 35 mm strip film. It accommodates slides in paper, glass or metal mounts. A slight pressure on the sides makes possible the removal of the diffusing window for the viewing of 35 mm strip film. The ground polished lens has a depth of focus which provides effective magnification without the necessity of adjustment. The curved top of the case allows the corners of the slides to project so they can be inserted and removed easily.